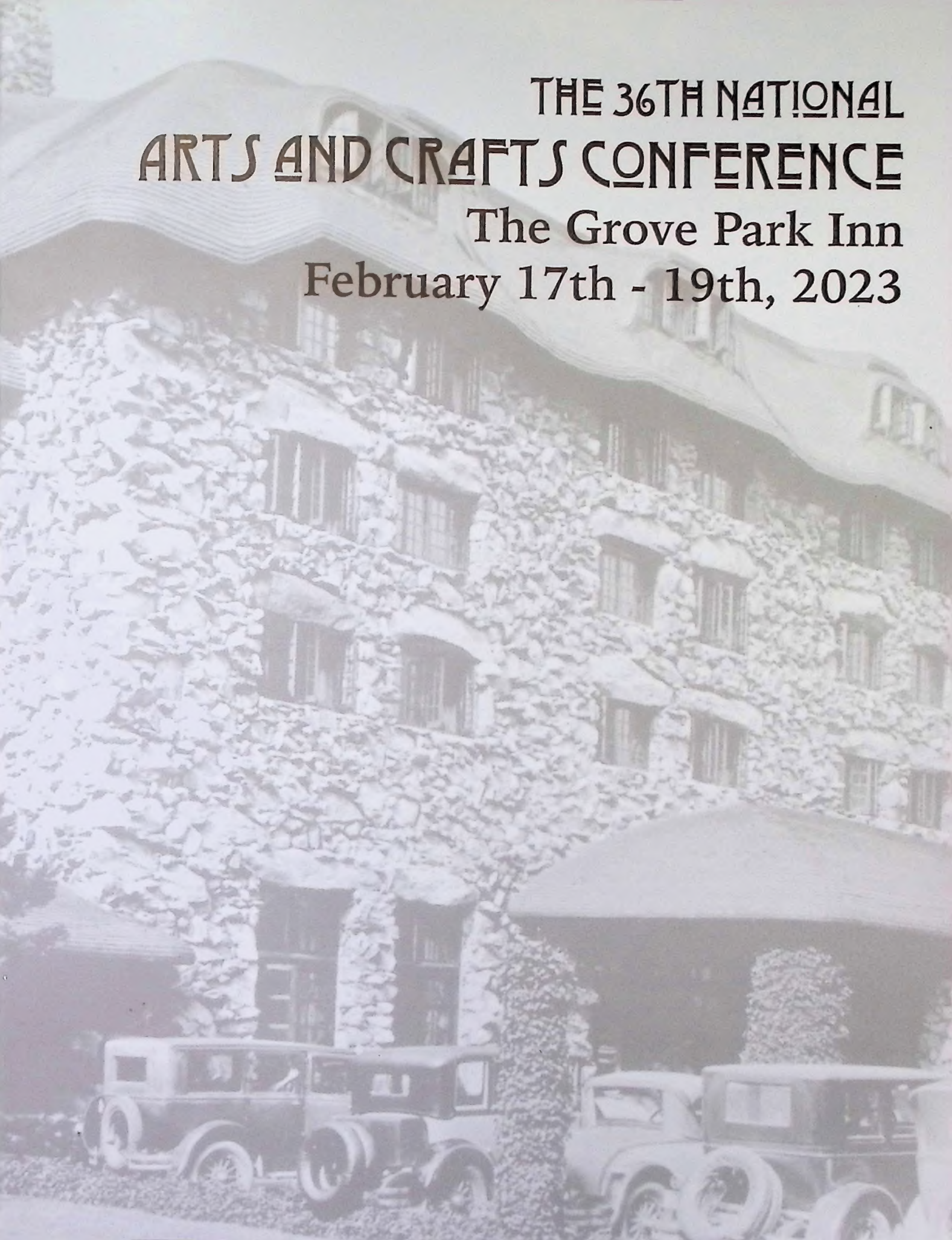


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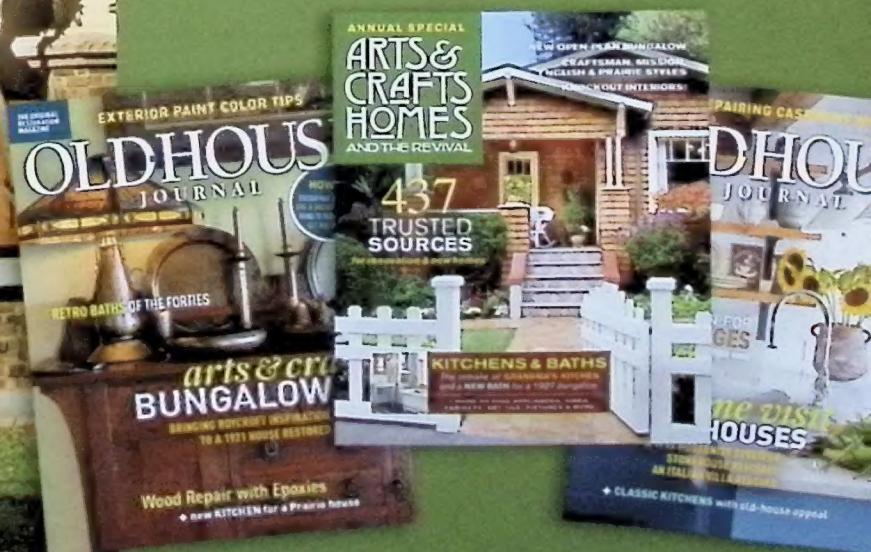
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GROVE PARK INN BY THE NUMBERS

In order to
create the two
fireplaces in the
Great Hall, 120
tons of boulders
had to be trans-
ported to the Inn
from the local
mountain
ranges.

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GROVE PARK INN BY THE NUMBERS



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"As Best I Can"

A New Life in Arts & Crafts

by Kate Nixon

Welcome back to the Grove Park Inn and to your Arts and Crafts home away from home!

You hold here in your hand the guide to this packed weekend full of seminars, discussion sessions, tours, demonstrations, auctions, and of course, the exhibitor shows we know and love. In this guide, I've included a few things to help make your day better.

First, there are a few spaces in the catalog where you can write down notes, contacts, new friend numbers, helpful tips etc. It will save you from searching for a piece of paper. You just have to know where your pen is.

I've also included a few nods to the very first original guide to the conference: the 1988 Conference Catalog. I've been looking at that catalog a lot lately. That was the first of many catalogs Bruce has produced throughout the years. As I look at that Roycroft Clock and remember filming Bruce in front of that clock during the days of Covid, I realize that it's now to the point where these collector's items I can recall attached to a few different in-person memories instead of reading about them in a book. The 1988 catalog has served as a point of inspiration here, my way of respecting what some of you experienced back in the 1980s and how seeing that Roycroft Clock again at the Grove Park Inn is representative of a beloved annual tradition.

I decided to approach this past year with the classic "As Ik Kan" slogan that Gustav Stickley made so important, "As Best I Can" or "To the Best of My Ability". It was on my mind when I tried to throw a ceramic pot for the very first time this past Spring season. It was on my mind as I created the 2024

conference poster. It was vibrating inside my own head for longer that I'd like once I took on the catalog and the new conference responsibilities I have to take on. I'll do them as best I can.

I'm excited to experience the community connections that these shows and conference will bring, the conversations that our discussion sessions will bring, and I'm just as excited to see our fantastic speakers give their presentations as you are.

For those of you who have been calling me at my new office giving me words of encouragement, thank you so much. It means the world to me that I can do all of this for you.

And if you've got comments, I know where you can take them. To "Breakfast with the Director" of course! From 7:15 am-8:15am on the last day of the conference, I'll chat with anyone about the conference - what did work, what didn't work. Come see me on Sunday morning.

For those of you joining us after a two or three year absence, I look forward to bringing you back to a time of good old GPI normalcy, back when 2020 was shaping up to be a normal year.

One more thing, do me a favor and check out this year's Silent Auction. It's organized by your friend and mine, Bruce Johnson. Go over and say hi. Shake his hand, peruse the lots and if you are so compelled, participate in the silent auction so you can contribute towards an Arts and Crafts study in the future and who knows? You might just win an auction item. And then find an exhibitor in that's been in the show and thank them for all they do. We're all just doing the best we can, after all. Enjoy!

-Kate



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Friday Schedule

9:00-10:00am	10:00-11:00am	11:00-Noon	Noon-1:00pm	1:00-2:00pm	2:00-3:00pm	
Grove Park Inn Walking Tour (p.18)	Grove Park Inn Walking Tour (p.18) Biltmore Industries Walking Tour (p.16)	Small Group Discussions (p. 32)	Grove Park Inn Walking Tour (p.18) <i>Lunch Options on page 74.</i>	Grove Park Inn Walking Tour (p.18)	Grove Park Inn Walking Tour (p.18)	



Conference Shows:

Arts & Crafts Antiques Show
8th floor, Vanderbilt Wing (p. 76)

Contemporary Craftsirms Show
8th floor, Vanderbilt Wing (p. 78)

Books, Magazines & More Show
8th & 10th floors, Vanderbilt Wing (p. 80)

Silent Auction:
8th floor atrium, Vanderbilt Wing (p. 12)

Demonstrations:
Taft Room, Vanderbilt Wing (p. 24)

Important Information For You

Your name badge is your entry pass to all conference events including seminars, discussion groups, Grove Park Inn tours, and even acts as your Arts & Crafts shows admission proof! Wear it proudly -- or be turned away!

The line for all shows each day will form near the glass elevator on the 10th floor. No one entering the 8th floor from any other direction will be allowed in until everyone in line has entered.

All events start on time. If you are late, please enter quietly -- and don't let the door slam.

Cell phones should be on 'Silent' all weekend. Cell phone conversations should be held in private areas.

No flash photography is permitted during the seminars. Ask for the exhibitor's permission before photographing any booth.

No personal antiques should be brought into the show. Any item leaving any show area must have a receipt and you will be asked to show it as you leave with your item.

For safety reasons, strollers are not allowed in the show. You may leave them inside the Ticket Booth.

For transportation from the Grove Park Inn, please allow two hours between hotel departure and your flight. If you are staying someplace other than the GPI and have made an advance transportation plan, please bring your bags to the GPI bell stand on Sunday.

Cabs should be ordered in advance at the bell stand.

Checkout has been extended to 12:30pm on Sunday, but we suggest checking out prior to the morning seminars. The bellstand will store your bags for you.

Friday Schedule

	3:00-4:00pm	5:00-6:00pm	6:00-7:00pm	7:00-8:00pm	8:00-8:15pm	9:00-9:50pm
	Grove Park Inn Walking Tour (p.18)	Book Club Roosevelt Room K. 4:30-5:30 Vanderbilts (p. 22)	<i>Dinner Options Listed on page 74.</i>		Heritage Ballroom Sammons Wing <i>"As Best I Can"</i> by Director Kate Nixon	Seminar: <i>The Arts & Crafts Movement and Modernism in the Gilded Age</i> by Ulysses Grant Dietz Heritage Ballroom Sammons Wing (p. 26)
Conference Shows: Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 76) Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 78) Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80) Silent Auction: 8th floor atrium, Vanderbilt Wing (p. 12) Demonstrations: Taft Room, Vanderbilt Wing (p. 24)			Dessert Social Hour: Presidents Lounge Sammons Wing 6:30pm - 8:00pm Before you experience the seminars, enjoy a selection of desserts with your friends in the Presidents Lounge!		8:15-9:00pm Seminar: <i>'A Confusion at which times are annoying': Gustav Stickley and his Imitators</i> by Dr. Jonathan Clancy Heritage Ballroom Sammons Wing (p. 26)	

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Auction to Aid A&C Research

You can play an important role in furthering your own education and ensuring the future of the Arts & Crafts revival by placing your bids on the items on display in the 8th floor Vanderbilt Wing Atrium. Proceeds from the auction will benefit the non-profit Arts & Crafts Research Fund, which makes annual grants to assist individuals researching Arts & Crafts topics.

The Arts & Crafts Research Fund was established several years ago by Bruce Johnson with the goal of providing financial assistance to researchers and writers involved in the Arts & Crafts movement. This year, Bruce Johnson returns to the Grove Park Inn to help organize the silent auction.

All Silent Auction proceeds raised at the National Arts & Crafts Conference will go to the research-fund, which is distributed at no specific time during the following year. Research grants typically range between \$2,000 - \$4,000. Contact information and the complete application process is available at Arts-CraftsConference.com.

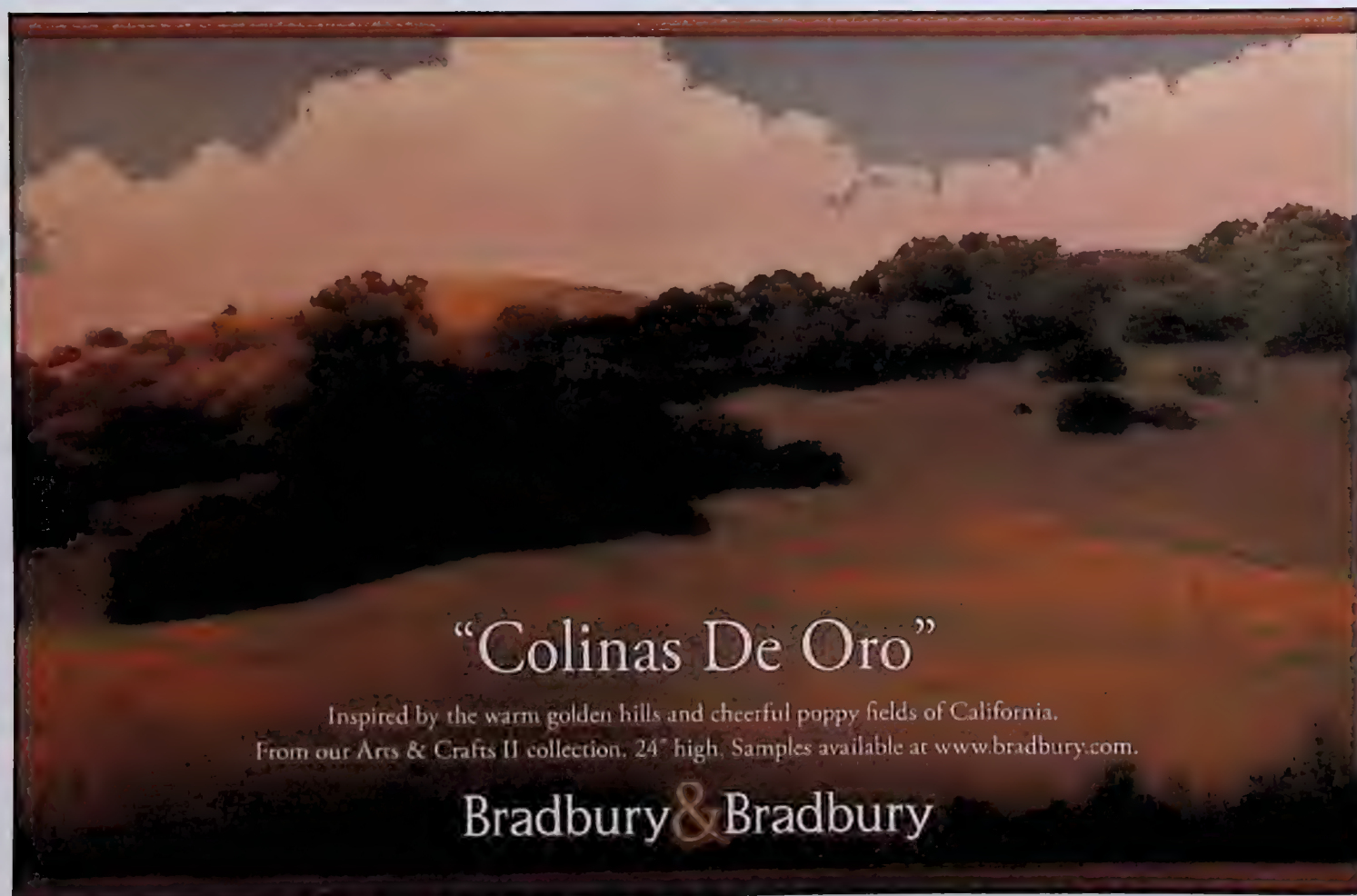


Location: 8th Floor Atrium, Vanderbilt Wing

Drop-Off: Thursday 8:00am - 6:00pm
Friday 8:00am - 11:00am

Bidding: Friday 1:00pm - 6:00pm
Saturday Noon - 6:00pm

Pick-Up: Sunday 11:00am - 2:00pm



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The Arts & Crafts Research Fund

The Arts & Crafts Research Fund was established several years ago by Bruce Johnson with the goal of providing financial assistance to researchers and writers involved in the Arts & Crafts movement.

Research grants typically range between \$2,000-\$4,000.

Since 2010, the non-profit Arts and Crafts Research Fund has been providing grants to individuals who are exploring topics of interest to Arts and Crafts collectors. The primary source of funds for the ACRF is the annual silent auction held in conjunction with the National Arts and Crafts Conference at the historic Grove Park Inn. For the silent auction, the Research Fund relies on donated items from Arts and Crafts collectors, regardless whether or not they plan on attending the conference.

The ACRF provided travel expenses for author Robert Rust to continue his research into Victor Toothaker, the Roycroft coppersmith who in 1913 designed the lighting fixtures for the Grove Park Inn. Toothaker is also credited with designing the eight-foot tall clock which has greeted guests

entering the inn since 1913. The ACRF also enabled researcher Ron Ciarmello to further explore the metalwork produced by Stickley Brothers, which in 1904 sold a wide variety of hammered copper wares from lamps and candlesticks to bowls, urns, and boxes. As Ron has determined, production at their plant ceased by 1907, but as late as 1912, however, the firm continued to sell these same items, presumably purchased from independent coppersmiths who formerly worked in the Stickley Brothers workshops.

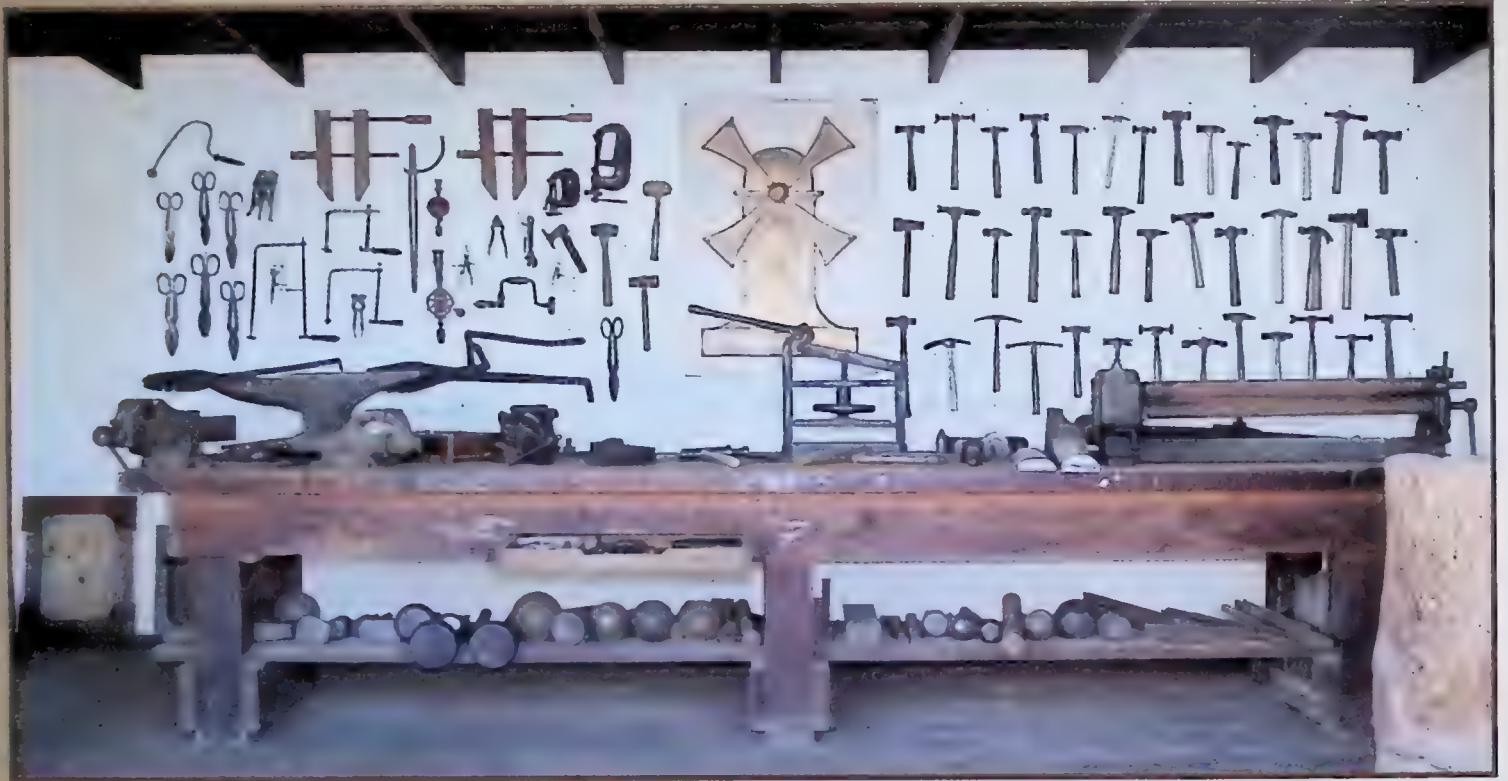
The number of Arts and Crafts authors and seminar presenters who have received research grants is too long to list here, but include Rosalie Berberian, Kitty Turgeon, Susan Futterman, the Rose Valley Museum, the Stickley Museum at Craftsman Farms, Michael McCracken, the Roycroft Campus, Heather Stivison, Nan Chase, Jon Kornacki, and documentary film producer Herb Stratford.

The silent auction which provides the Arts and Crafts Research Fund with the money to distribute to qualified researchers depends entirely on individuals

(Continues on p. 57)



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Biltmore Industries: An Arts and Crafts Legacy

Located adjacent to the Grove Park Inn, the historic weaving and woodworking complex of Biltmore Industries still stands as a collector's point of interest with its Arts and Crafts legacy helping to cement Asheville's reputation as an Arts and Crafts capital. Founded in 1905 by Edith Vanderbilt and local inspirational teachers Eleanor Vance and Charlotte Yale, Biltmore Industries empowered local students with the ability to craft and find a career in the textile arts.

An accomplished woodcarver, Eleanor Vance began teaching children who lived in Biltmore Village near Vanderbilt's sprawling estate south of Asheville how to carve walnut bowls and picture frames in the Arts and Crafts style and philosophy.

While many crafts were taught in those early years, the hand weaving of fine cloth, woodworking, and woodcarving proved the most popular. Edith Vanderbilt took a special interest in the possibilities presented by the weaving of homespun fabric for men's suits and women's dresses, even arranging for Yale and Vance to travel to Scotland to learn even more about looms and the art of weaving quality homespun cloth from wool. Under the leadership of Yale and Vance, and with the benevolent

*Free Daily Walking Tours:
The Biltmore Industries Museum
Friday 10:00am - 11:00am
Saturday 3:00pm - 4:00pm
Sunday 1:00pm - 2:00pm*

guidance of Edith Vanderbilt, Biltmore Estate Industries soon established a reputation for quality craftsmanship of both woodworking and homespun cloth across the country.

After the departure of Vance and Yale, plus the unexpected death of her husband, Edith Vanderbilt decided in 1917 to sell the Arts

and Crafts enterprise. Only after assuring Edith Vanderbilt that he would "continue its educational features and develop the arts as it was commercial" did she consent to sell Biltmore Estate Industries to Frederick L. Seely, president of the Grove Park Inn. He shortened the name and moved the woodworkers and weavers onto the resort in a series of Arts and Crafts buildings.

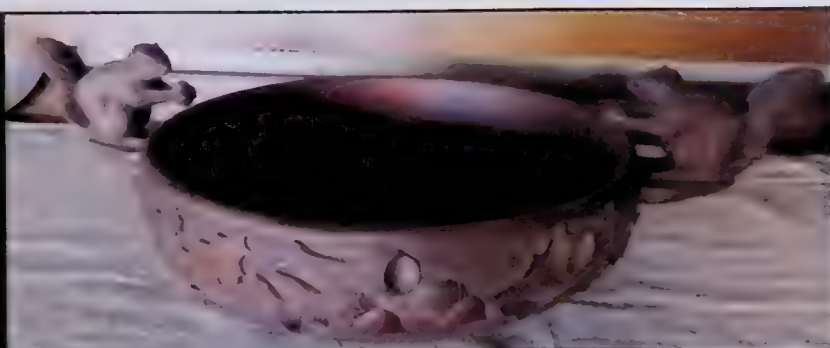
Conference attendees can learn the story of Biltmore Industries in a guided tour that includes a visit to the historic Dye House, where you'll be able to view the original looms, carding machine

(Please turn to page 80.)



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by Bruce Johnson



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Grove Park Inn Walking Tours

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Many guests who come to the Grove Park Inn often leave without discovering the hidden history of this fascinating hotel. A knowledgeable Omni Grove Park Inn tour guide who loves to share with us his knowledge of the hotel will be leading historical walking tours

Friday: Presidents Lounge

9:00am - 9:45am

10:00am - 10:45am

Noon - 12:45pm

1:00pm - 1:45pm

2:00pm - 2:45pm

3:00pm - 3:45pm

for the Arts and Crafts Conference, adding to your appreciation for its Arts and Crafts heritage.

After meeting at the Presidents Lounge in the Sammons Wing, your tour guide will take you on an informative journey through the Grove Park Inn and back in time. You will learn what happened to the original rock pillars, the Roycroft chandeliers, and the Heywood-Wakefeld wicker rockers

in the Great Hall.

Your guide will also take you to the Palm Court, the hotel's second lobby most people never see. Along the way you'll discover why the elevators are hidden inside the fireplaces, learn what happened to the original Arts & Crafts stencils, and see where F. Scott Fitzgerald lived – and nearly died.

Autographed copies of Bruce Johnson's *Tales of the Grove Park Inn* are available in the 8th floor Books Show, along with his novel, *An Unexpected Guest*, which will take you on your own private tour of the Grove Park Inn. The action all takes place on the night of August 27, 1918 – and will leave you wondering even more about the Inn's most famous ghostly guest, The Pink Lady.

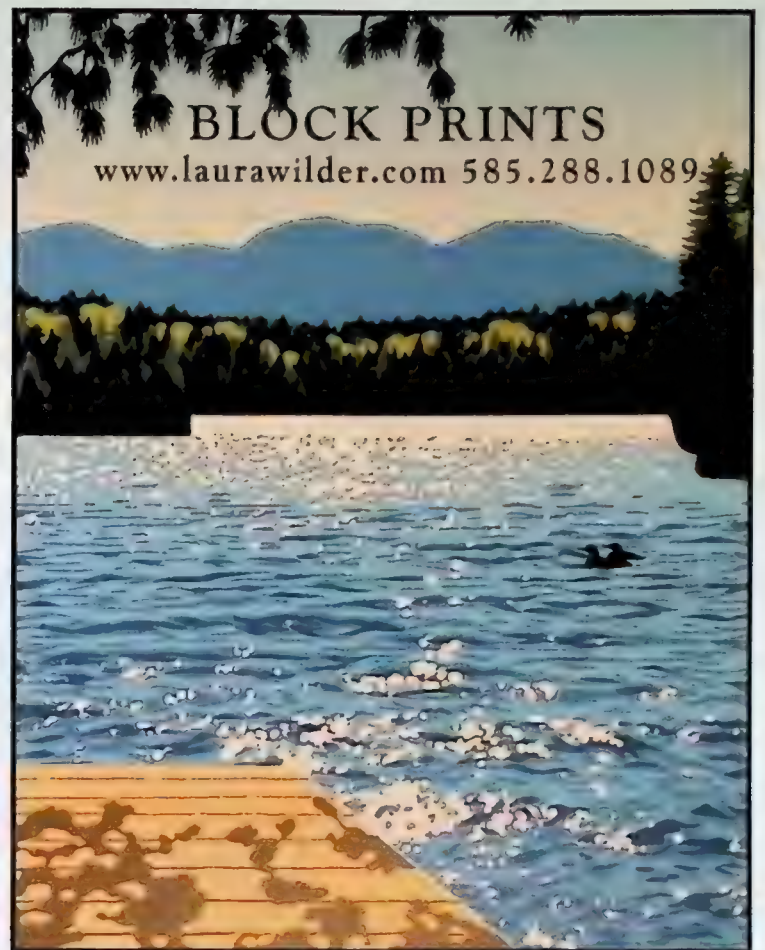
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Authors To Sign Books In The 2023 National Arts & Crafts Shows

Friday - Sunday

(see schedule posted at the Turn of the Century booth on 8th floor Vanderbilt)

Books have always been an important part of any Arts and Crafts collection. Whether it's for research or enjoyment, they are essential tools for anyone in the collecting world to have. During this conference weekend at the Grove Park Inn, you can look forward to not only purchasing a wide variety of books from our booksellers on the 8th floor, but getting your books signed by the authors!

Some of these books were written by conference attendees

who are scheduled to stop by the book to autograph books for you to add to your collection. Judith Budwig and Jeffrey Preston will return to the shows to sign copies of *Redux: The Arts and Crafts Revival, 1972-2012*. Conference group discussion and book club leader Pat Bartinique will be on hand to sign *Gustav Stickley - His Craft* and *The Tobey Furniture Company, Chicago, Illinois*. Richard Mohr, who just published his books *The Splendid Disarray of Beauty: The Boys, the Tiles, the Joy of Cathedral Oaks - A Study in Arts and Crafts Community*, will be there to meet you and sign your copy. Mike and Je McCracken will sign their book, *Oscar Onken and The Shop of the Crafters at Cincinnati* and additionally Mike will sign

his book *The Manufacture of Arts & Crafts Furniture by Gustav Stickley*. Jill Thomas Clark will sign both of her books, *The Arts and Crafts Furniture of J.M. Young & Sons, Camden, New York* and *The Indian Splint Manufacturing Company, Geneva, New York*. Yoshiko Yamamoto, a 2023 speaker and exhibitor, will also be available to sign copies of her book *The Beautiful Necessity: Decorating with Arts & Crafts*.

The Parchment Press/ Turn of the Century Editions and the Gamble House Bookstore will have the schedule of authors available for books signings posted by their booth located by the Grand Ballroom on the 8th floor of the Vanderbilt wing.



WILLIAM GILES
Hollyhocks and Full Moon
color woodcut, c. 1920.

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2023 Book Club Selections

Led by 36-year attendee Pat Bartinique, our Book Club discussions continue to increase in popularity. Feel free to drop in even if you did not have a chance to finish either of our books. Each book discussion will take place in the Vanderbilt Wing Roosevelt Room K (see page 88).

Friday 4:30 - 5:30pm

Ragtime

by E. L. Doctorow

Since 1975, E.L. Doctorow's classic novel *Ragtime* has captivated readers, describing a fictional family and characters whose lives connect within the wild and revolutionary times of early 20th century New York. In 2023, we'll explore the famous novel in the first of our Book Club discussions. The book kicks off with the famous escape artist Harry Houdini swerving into a telephone pole outside the house of an affluent American family. The characters of Henry Ford, Emma Goldman, J.P. Morgan, Sigmund Freud, Evelyn Nesbit, and Emiliano Zapata cross paths with the family, along with a ragtime musician from Harlem whose insistence on a point of justice drives him to extreme revolutionary ends. Stories intersect and the line between fantasy and historical fact blur in this popular novel.



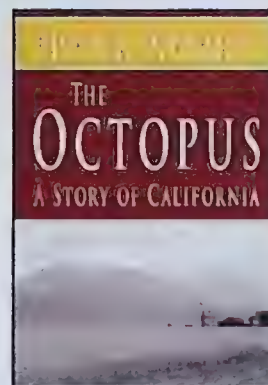
Saturday 2:00pm - 3:00pm

The Octopus:

A Story of California

by Frank Norris

Inspired by The Mussel Slough Tragedy, an 1880 dispute over land titles between California settlers and the Southern Pacific Railroad, Frank Norris' 1901 novel, *The Octopus: A California Story*, is the first part in his unfinished trilogy, *The Epic of Wheat*. In this socially and



politically charged book, the wheat farmers of California's San Joaquin Valley in 1880 are forced to defend their way of life and their livelihoods when the Pacific and Southwestern Railroad companies attempt to take possession of the farmers' lands. The influence of big business is leveraged against the interests of the common man in our second choice for a book club discussion. A novel rich in symbolism and exploring themes of environmental and social justice, *The Octopus* will reveal an authentic picture of early 20th century California.



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Daily Arts & Crafts Demonstrations

Cuerda-Seca: Linear Arts and Crafts Ceramic Techniques

by John Post

Taft Room 8th Floor, Vanderbilt Wing



Linear designs have defined the patterns in Crafts for thousands of years, in Ceramics, Stained Glass, and Enameling. The Cuerda-Seca technique (Cuerda-Seca meaning "dry cord") was used in Persian, and later, Spanish Ceramics, when cords or strings were immersed in metallic oxides, dipped in hot wax, and applied to pottery.

Innovations in wax coatings in the early 20th century soon found their way into the artist's studio, enabling ceramists to create elegant designs in pottery, as borders, or all-over patterns, keeping the glaze surfaces "within the lines". In these short demonstrations, John Post of Hog Hill Pottery, will show the application of the Cuerda-Seca wax outline on bowls, vases, and tiles, and how a pallet of glazes is developed.

Friday	2:00pm	3:30pm
Saturday	2:00pm	3:30pm
Sunday	1:00pm	2:30pm

John Post Hog Hill Pottery
(704) 462-2744
hoghillpottery@bellsouth.net

The Lamps of Limbert: For the First Time — Electric!

by David Van Epps

Taft Room 8th Floor, Vanderbilt Wing

The turn of the twentieth century was not only the beginning of the popular interest in Arts & Crafts furniture but also the beginning of the domestic use of electricity in the United States. Because electricity in a home was still largely a curiosity for much of the Arts Crafts period many of the lamps offered were oil lamps, however, Charles Limbert and others did produce some electric lamps of wood. Many of the lamps in his line were hammered copper. In these 20 minute sessions, attendees can learn about the construction and style of



the wooden lamps Limbert made. Each session will include an opportunity for questions and informal discussion.

David has been a collector and builder of Arts & Crafts style furniture for more than fifty years. He has spent many hours researching the history, construction techniques, and design elements of the period, with special emphasis on his particular passion, the "Holland Dutch Arts & Crafts" furniture of Charles Limbert.

Friday	2:30pm	4:00pm
Saturday	1:30pm	4:00pm
Sunday	12:30pm	2:00pm

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Friday Seminar:
Heritage Ballroom
8:10pm

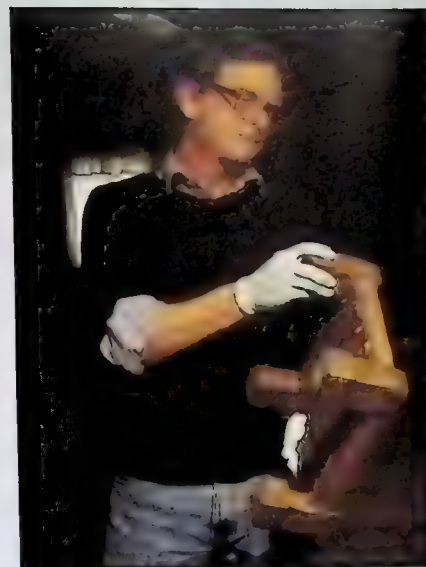
*“A confusion which at
times is annoying”:
Gustav Stickley
and His Imitators*
by

Dr. Jonathan Clancy

Dr. Jonathan Clancy is the Director of Collections and Preservation at the Stickley Museum at Craftsman Farms and for the past three years, has been the online instructor of the Stickley Museum's series of online courses.

An author, educator, and curator Clancy received his doctorate in art history in 2008 from the Graduate Center. Formerly Director of the MA in American Fine and Decorative Arts program at Sotheby's, he left in 2017 to form an advisory group. As an independent consultant, he has worked with private clients and institutions on collection management, exhibition planning, label writing and research, and valuation.

His publications include *Beauty in Common Things: American Arts and Crafts Pottery from the Two Red Roses Collection* (co-author, 2008) and *Art and Authenticity* (contributing author, 2012). His research has appeared in *Modern Craft*, *Journal of Design History*, the *Smithsonian's American Art Journal* and numerous other journals.



Heritage Ballroom
9:00pm

*The Arts & Crafts
Movement and
Modernism in the
Gilded Age*
by

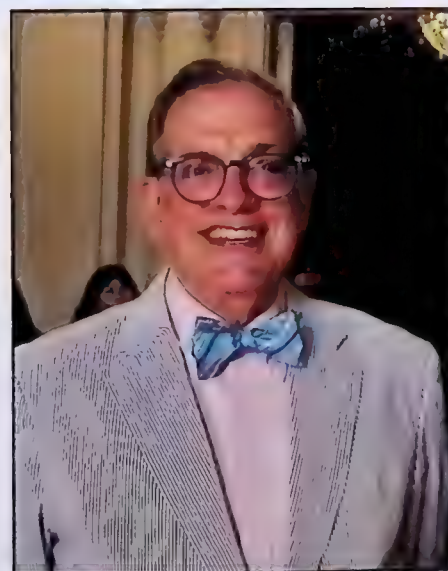
Ulysses Grant Dietz

Ulysses Grant Dietz has made it his life's work to study the field of historic Decorative Arts. As then-curator of Decorative Arts at The Newark Museum, Dietz's research resulted in over 100 exhibitions during his tenure.

In 2022, Dietz dove into the world of the early 20th century Rhode Island mansions, seen on HBO's own drama series, *The Gilded Age*. His exhibition, "Anything You Want,"

explored the collections of the wealthy, a world he now brings to the Grove Park Inn with an Arts & Crafts lens.

An accomplished curator and author, Mr. Dietz oversaw the The Newark Museum Collection of American Art Pottery in 1984 to mark the Museum's 75th anniversary. Ulysses is particularly proud of his work on The Newark Museum's 1885 Ballantine House, which was re-interpreted and restored as the centerpiece of the decorative arts department between 1992 and 1994. In 2010, Dietz hosted the Dallas Museum of Art's landmark exhibition "Gustav Stickley and the American Arts & Crafts Movement," organized by Kevin Tucker.



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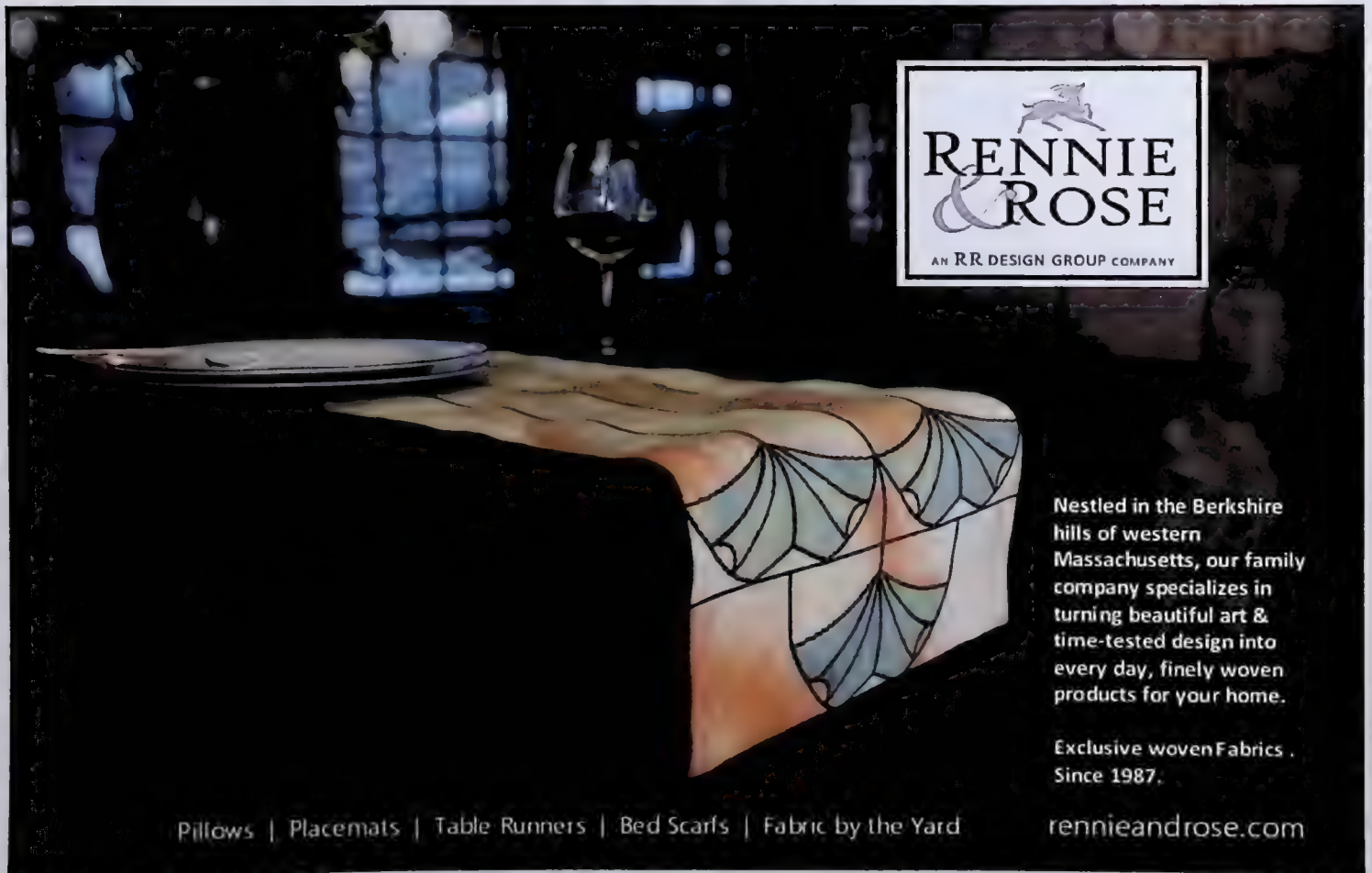


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FRIDAY NOTES, IDEAS, QUESTIONS...

Take notes during the seminars or discussion groups or write down your thoughts for the day...



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Preservation Society of Asheville Hosts Historic Homes Tours

Sat. Feb 18 1:00 - 5:00pm
Sun. Feb. 19 1:00 - 5:00pm
*(Please board 15 minutes in
 advance at the
 Sammons Wing entrance.)*

The Preservation Society of Asheville is pleased to offer a number of unique historic homes for this year's Arts & Crafts Conference house tour.

Advance reservations are required, since seating is limited. Spaces were filled on a first-come, first-served basis. To check on the availability of seats on either tour and to confirm your registration, please stop by the Preservation Society's information table near

the Arts & Crafts Registration Desk in the Sammons Wing.

The Sunday tour is the same as the one on Saturday. The cost of the tour is \$35 per person. All proceeds go to the Preservation Society to fund their efforts to protect and preserve Asheville and Buncombe County's architectural heritage.

All of the homes are located in the National Register listed Grove Park, a neighborhood featuring multiple homes that are examples of design principles and construction practices of the early 20th century, including those of the Arts & Crafts Movement.

Participants should be able to walk up to three city blocks and negotiate stairs and public walkways.



The tour transportation will run approximately every 30 minutes (last shuttle leaves at 3:30 pm) so that you can do the tour between your other conference activities. Please dress appropriately for the weather and wear comfortable shoes, for some walking may be required between the bus and each stop.

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Daily Small Group Discussions

Among the most popular aspects of this conference are our daily Small Group Discussions, which provide us with the opportunity to sit down with other Arts and Crafts enthusiasts who share our interests. We purposely schedule several of these simultaneously to keep the numbers small so that the discussions are personal and lively. The meeting rooms are also small, so arrive early. Our wonderful discussion leaders are volunteers, not seminar presenters, so they will ask you to share your experiences and your opinions.

Friday 11:00am-Noon

An Evolution of Beauty and Form: Which Era of American Art Pottery is Your Favorite?

with Christine Boone and Patti Bourgeois of the AAPA.
Skyline Room - A (Sammons)

Prints & More: Finding the "Art" in Arts & Crafts

with Steve Thomas.
Skyline Room - B (Sammons)

Spotting Furniture Fakes, Forgeries & Repairs

with N. Gordon Gray.
Presidents Lounge (Sammons)

Remuddling, Remodeling or Restoration?

with Norman Blankenship.
Heritage Ballroom - A (Sammons)

Collecting the Artists and Designers of the Roycroft:

Hunter, Denslow, Fournier, McClandish and others
with Robert Rust
Heritage Ballroom - C (Sammons)

A Restoration Update for the Gustav Stickley House
with Amy Shook-Perez.
7th Floor Atrium Alcove (Vanderbilt)

Saturday 4:30-5:30pm

Creating Harmony: How Do I Utilize Philosophy in Organizing My Landscape?

with Rick Taylor.
Skyline Room - A (Sammons Wg.)

**What's Your Line? Exploring Favorite Forms in the Arts and Crafts Movement*

with Andre Chaves and Dianne Ayres
Roosevelt Room K (Vanderbilt)

**Live and Learn: Sharing Mistakes and Missteps in Renovation*

with Patricia Poore and Brian Coleman of Arts & Crafts Homes
Roosevelt Room - L (Vanderbilt)

**The Women of Weller Pottery*

with Linda Carrigan & Jean Oberkirsch
Wilson Room - O (Vanderbilt)

**Collecting the Wooden Lamps of the Arts & Crafts Movement"*

with Jill-Thomas Clark
Wilson Room - P (Vanderbilt)

The Arts and Crafts Philosophy: Vision or Fantasy?

with Pat Bartinique
7th Floor Atrium Alcove (Vanderbilt)

Sunday 12:30-1:30pm

A 35-Year Retrospective on the National Arts and Crafts Conference and Shows

with David Rudd and Bruce Johnson
Skyline Room (Sammons)

Collecting the Prairie School Today

with Allen Hazard
Roosevelt Room - L (Vanderbilt Wing)

Building My Arts & Crafts Furniture: Where Do I Start?

Wilson Room - O (Vanderbilt)

** For items you want to bring to the Small Group Discussions, please check them in the 8th floor Vanderbilt Wing ticket booth before and after the Small Group Discussion.*



Join The Stickley Museum at Craftsman Farms for a special Small Group Discussion:

"Introducing Beginners to Arts & Crafts: How Do I Share My Passion?"

Saturday, Feb. 18

2:30p -3:30p

Skyline Room - A

Discussion led by Vonda Givens, Executive Director,
The Stickley Museum at Craftsman Farms

Woodblock Prints

by Yoshiko Yamamoto



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Saturday Schedule

9:00-10:00am	10:00-11:00am	11:00-Noon	Noon-1:00pm	1:00-2:00pm	2:00-3:00pm
Seminar: <i>The Arts & Crafts Movement: Examining the Paper Trail</i> by Andre Chaves Heritage Ballroom Sammons (p. 36)	Seminar: <i>A Window in Time: The Unique Style of Arts & Crafts Textiles</i> by Dianne Ayres Heritage Ballroom Sammons (p. 36)	Lunch options on page 74.	Conference Shows: Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 76) Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 78) Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80) Book Club Discussion: 2:00 - 3:00pm (p. 22) Roosevelt Room K (Vanderbilt Wing) Silent Auction: 8th floor atrium, Vanderbilt Wing (p. 12) Demonstrations: Taft Room, Vanderbilt Wing (p. 24)		
7:00am - 10:00am The Continental Breakfast will be in the President's Lounge, just beyond the Heritage Ballroom. Just show your room key!			Preservation Society House Tour Sammons Wing Entrance (last bus leaves at 3:30) 1:00 - 5:00pm (p. 20)		

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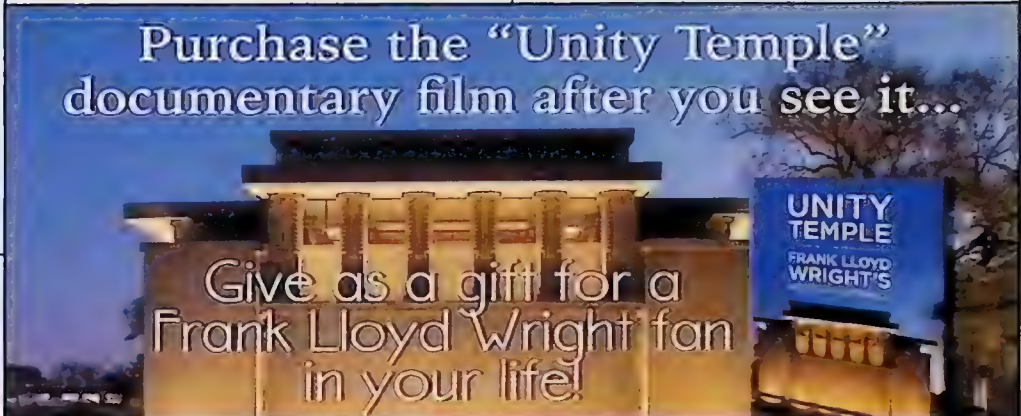
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Saturday Schedule

3:00-4:00pm	5:00-6:00pm	6:00-7:00pm	7:00-8:00pm	8:00-9:00pm	9:00-10:00pm
Conference Shows: Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 76) Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 78) Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80) Book Signings <i>See page</i> 8th floor Vanderbilt Silent Auction: 8th floor atrium, Vanderbilt Wing (p. 12) Demonstrations: Taft Room, Vanderbilt Wing (p. 24) Biltmore Industries Tour: 3:00-4:00pm (pg. 16)		Dessert Social Hour: Presidents Lounge Sammons Wing 6:30 - 8:00pm <i>Dinner Options on page 74.</i>		Documentary Movie: <i>The Unity Temple: Frank Lloyd Wright's Modern Masterpiece</i> The Heritage Ballroom Sammons Wing (p. 40) Free admission sponsored by the non-profit Arts and Crafts Research Fund.	
Asheville Art Museum Tour: 3:30 - 5:00pm (p. 58) Small Group Discussions: 4:30 - 5:30pm (p. 32)					





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Saturday Seminars:
Heritage Ballroom
9:00am

*The Arts &
Crafts Movement:
Examining the
Paper Trail*
by Andre Chaves

Andre Chaves was born in Brazil, far away from the world of Arts and Crafts. However, after receiving a scholarship from the American Fields Service Exchange Student Program, he was selected to spend a year with a family in East Aurora, NY, the home of the Roycrofters. He met, fell in love with, and eventually married his wife, Ann, who he had met during his East Aurora High School year stint. Chaves' travels took him to Brazil to finish schooling, Baltimore to a residency in general surgery, Miami for specialized training, and Los Angeles to start his 35-year plus medical career. While living in Pasadena, CA, Andre and Ann bought the Duncan-Irwin House, designed by the Greene brothers, and went deep into the Arts and Crafts world. They lived there for ten years and have since historically restored two houses in Pasadena and formed the Clinker Press, a printing group focusing on books related to the Arts and Crafts movement. He has spoken multiple times at the National Arts and Crafts Conference as well as in Portland, Pasadena, Denver, London, and Vancouver on Arts and Crafts subjects.



Heritage Ballroom
10:00am

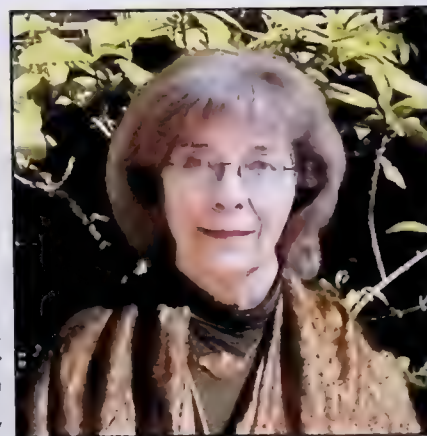
*A Window In Time:
The Unique Style of
Arts and Crafts
Textiles*
by Dianne Ayres

Dianne Ayres' formal training in textiles began at Indiana University in 1975 where she studied weaving and surface design. She also apprenticed under her grandmother to learn custom sewing of textiles for interiors.

Receiving a BA from U.C. Berkeley in Conservation and Resource Studies, she returned to her roots to specialize in textiles from the turn-of-the-century of the Arts & Crafts Movement in America.

Her published works include "A Primer on Arts & Crafts Textiles" Arts & Crafts Quarterly (now Style 1900) vol. 4, no. 1 and "Yesterdays in a Busy Life: Candace Wheeler" The Tabby, vol. 1, no. 2. She is a co-author on American Arts & Crafts Textiles, 2002, Harry Abrams, publisher.

In 1988 Dianne founded Arts & Crafts Period Textiles, a workshop to create new textiles in the Arts & Crafts style. Her workshop continues to offer include kits, curtain hardware and textiles for the home. Dianne's current Art Embroidery projects focus on nature and the environment.

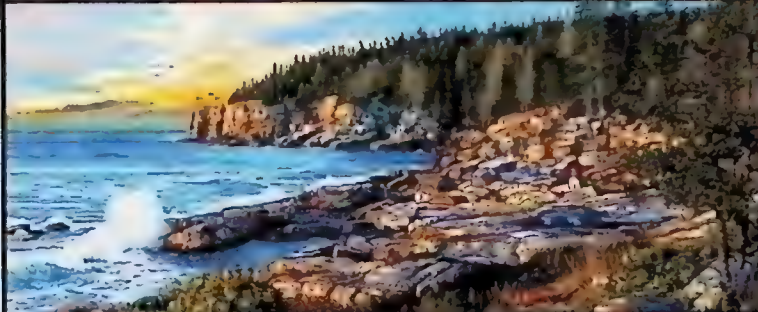
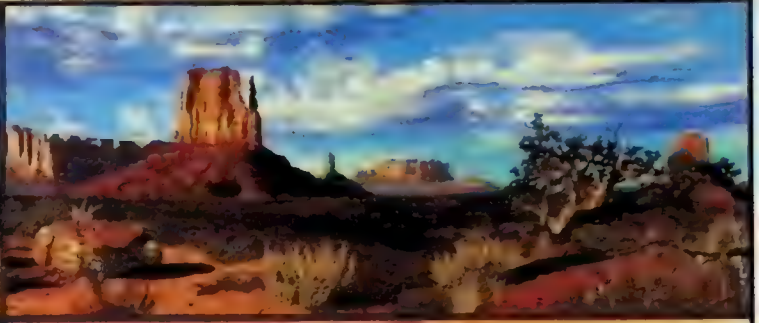


See Andre and Dianne in their Saturday afternoon Small Group Discussion sessions:
(p. 32 for locations and times)



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Saturday Documentary
Heritage Ballroom
8:00pm

Feature Film Presentation:

***Unity Temple:
Frank Lloyd
Wright's Modern
Masterpiece***

Introduction by Lauren Levine

Produced by Lauren Levine

Narrated by Brad Pitt

Free admission provided by the non-profit
Arts & Crafts Research Fund.




An homage to America's most renowned architect, the 55-minute film brings to life the historic collaboration to restore Unity Temple back to its original beauty. The dedicated team of architects, craftspeople, historians, and members of the Unity Temple Unitarian Universalist Congregation and Unity Temple Restoration Foundation reveal the history of one of Wright's most innovative buildings that merged his love of architecture with his own spiritual values.

Designed for Wright's own Unitarian Universalist congregation in 1905, Unity Temple was constructed between 1906 and 1908 and dedicated in 1909. For over 100 years, the building has continued to serve as the home of the Unity Temple Unitarian Universalist Congregation. The film includes reflective quotes of the architect's philosophies narrated by Brad Pitt.

SATURDAY NOTES, IDEAS, QUESTIONS...

Take notes during the seminars or discussion groups or write down your thoughts for the day...



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Lauren Levine: Filmmaker, Storyteller



Filmmaker Levine pictured with actor Brad Pitt, who provided narration in the documentary.

The dedicated team of architects, craftspeople, historians, and members of the Unity Temple Unitarian Universalist Congregation and Unity Temple Restoration Foundation revealed the history of one of Wright's most innovative buildings that merged his love of architecture with his own spiritual values. Filmmaker Lauren Levine said for the film she had to approach this film not unlike her experience filming *Modern Marvels*.

"This project was a little bit like that in that you are telling the story of a "marvel" of engineering, or art or history but I was happy to take on an independent project wherein I would wear all the creative hats as well as manage the "nuts and bolts" of producing, says Levine, a 20-year veteran of the film producing industry. She had creative freedom when producing this film, but realized how the restoration process could impact filming.

"I realized making this documentary had inherent challenges including the complexities of a historic restoration, the two year period of construction

continued on page 50

Free Saturday Night Screening of the
feature-length documentary "The Unity Temple"
with an introduction by filmmaker Lauren Levine

Saturday, Feb. 18th
8:00 PM
Heritage Ballroom

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TEMPLE
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Items of Note: Memorable Stories from Collectors

compiled by Kate Nixon

Every collector loves a good story. Whether it's waiting on the edge of your seat during the last few minutes of an auction, driving to the next state over for a deal that seems too good to be true, or hearing amazing news from an appraiser, collectors love hearing the story behind special items in collections. Kate shares a few stories heard while writing for artsandcraftscollector.com:



Important Dandelion Lamp from the 1900 Exposition Universelle, Paris

"We had discovered a striking Tiffany lamp. It came through a liquidator from a private estate in the south. After much research (including enlisting Dr. Martin Eidelberg, who understands such things as no other), we discovered what makes this so special. Where most Tiffany lamps have cast bronze bases with glass-fitted, leaded shades, this Dandelion Lamp has a base of tooled copper, and hand-wrought, repousse raised decoration, chased to accentuate the edges of the dandelion stems and buds. The dark brown patination is augmented with silver and gilt on the raised flowers and dandelion puffs. The shade is a one-off white sphere meant to replicate the crown a large dandelion gone to seed. Because the shade is hand blown, and the patterning within is unique to the piece, we were able to compare it to a photo from the Paris Exposition in 1900. It was the same lamp. Dr. Eidelberg then informed us the lamp traveled back to New York, to the Buffalo Exposition in 1901. And then it disappeared, presumably forever. Until now.

- David Rago, April 21nd, 2021

Olive Webster Dodd for Newcomb Pottery Vase

"As part of our 1st Tuesday appraisals back in 2020, a gentleman inquired about some objects that were owned by his recently deceased mother. He always had appreciated her taste and thought they may be of interest to us. Turns out she had an Olive Webster Dodd (1879-1942) for Newcomb Pottery Vase, New Orleans, Louisiana, c. 1900, rare early high-glaze vase with alternating tree designs, impressed pottery mark, "OWD" cipher, and "G'96x," ht. 15, dia. 7 1/2 in.

Estimated at \$10,000-15,000, the vase sold for \$18,750."

- Daniel Ayer

Early Gustav Stickley Clock

In 1989, there was a show at Craftsman Farms and we saw a pair of mantle clocks – the ultimate early Gustav Stickley clock. We just loved them and there were only three known examples at the time. We saw one later at auction and tried to bid on it. We underbid because it sold for \$6,000. We were sort of disappointed, but on my birthday about two months later in a little antique shop in Flemington, New Jersey, we saw one. It was, the fourth one ever found and I just couldn't believe it. I looked at the tag and it said for a little over \$500. I grabbed it. Evidently, the guy who owns the shop had it repaired for someone and the previous owner never showed up for it. We just got charged the amount of the repair.

- Michael Lehr

Continued on Page 44

RAGO

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Items of Note (cont'd)

*Gustav Stickley double door-bookcase
from Mrs. Zamansky*



Anytime I am asked about my favorite Arts and Crafts piece, invariably my answer is, "The next one."

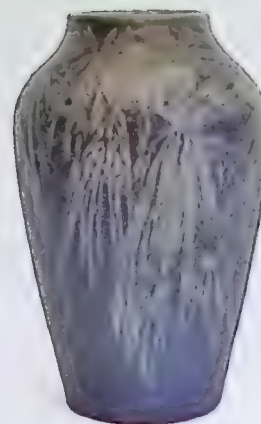
One that has stayed beside me through all of my moves, apartments, homes, and offices is Mrs. Zamansky's bookcase. Technically, it is a Gustav Stickley, double-door bookcase: original finish, great hardware, and a blazing red decal centered on the back. But it weighs a ton, especially going up a flight of stairs.

Back in 1979, Mrs. Zamansky called me at my refinishing shop in Iowa City, inviting me to come to her house to see her bookcase. It was stunning, and I confessed to her I had no idea how much it was worth.

"That's not a problem," she replied matter-of-factly. "My carpenter is going to charge me \$1,000 to build me a closet right where it stands, so that's what you're going to pay me for it."

Fortunately, for both of us, I did.

- Bruce Johnson



*A large Newcomb
College vase carved
by Henrietta Bailey.*

This impressive vase in particular came to a woman in New Orleans from Newcomb College and was passed down to a daughter-in-law who lived in

California. The vase had survived the horrible 2018 Camp Fire of Paradise, California with its owner. I came to know about this large example after another antiques dealer alerted me. I called the woman and the vase, it was on the floor with fake flowers in it. I told her, "Take the vase off the floor and take the flowers out of the vase. I've got news for you."

The vase was kept in excellent condition, the impressive and large Newcomb College vase ended up selling for a realized price of \$14,300."

- Don Treadway
Treadway Gallery

Breakfast with the Director The President's Lounge, Sammons Wing

Sunday, February 19th
7:15 AM - 8:15AM

It's your chance to sit down with the conference director and discuss what you thought of the conference while enjoying a selection of the Grove Park Inn's continental selection of pastries and hot drinks.

In her first year as director, Kate Nixon will sit down with attendees and ask what worked and what didn't. Taking place in the President's Lounge next to the Heritage Ballroom in the Sammons Wing at 7:15am, this informal hour - long sit down is a chance to deliver helpful feedback about seminar, demonstration, and small group discussion topics that should be covered for future conferences.



Conference Director Kate Nixon

"One of the best things I can do is stay connected with the collector's audience and the longtime attendees of the conference. The ones who have been coming for more than 30 years -- It's important to me to get their feedback."

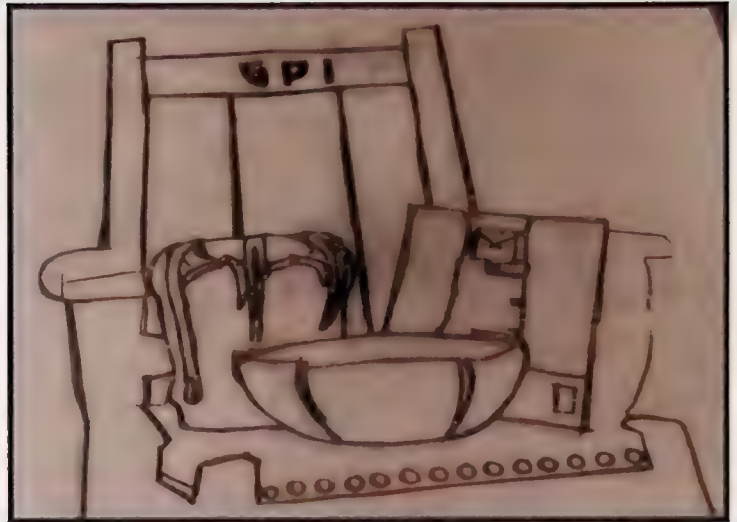
"I certainly have creative ideas about what to bring in years to come, but ultimately this conference will remain the educational and respectful celebration of the Arts & Crafts movement that it's always been."

The 2024 Conference Poster: Ode to the 1988 Collector

by Kate Nixon



I had always considered myself a fairly creative person, so when it came time for me to consider the annual conference poster I knew I wanted to - just this once - try to put my spin on a design worthy of the shows. There was just one problem: I wasn't a professional artist. I just knew the basics with painting and I knew I had a point to make. I knew I wanted to create a graphic that would pay tribute not only to the Grove Park Inn interior of the past, but the collectors that started it all.



Each of the items seen on the sketch above represented a connection I cherish with the Arts and Crafts movement.

The GPI Chair was the number one item I wanted to represent on the poster. Not only is the GPI chair an instant reminder of the historic Grove Park Inn, but it was an item that more often than not was in Bruce's office as I was learning more about the collecting world.

The hand-hammered copper vase is based on the designs of Dirk Van Erp, one of the Arts and Crafts movement's most well known metalsmiths - and a figure from my native San Francisco Bay Area.

Those collectors who were here in 1988 will recognize the cover from the catalog from that year. I've been leafing through the one I inherited a lot lately...and felt I should represent it accordingly.

Lastly, there's a Grueby Faience Company vase based on model number 34. With its details and curves, it's a favorite of mine. Add in an historic interior photo and voila!

Creating this poster was an adventure in painting textures; from the grain of the wood to attempting the marbling of the copper bowl. There were challenges, but I was up for it.

Sunday Schedule

9:00-10:00am	10:00-11:00am	11:00-Noon	Noon-1:00pm	1:00-2:00pm	2:00-4:00pm
Seminar: <i>The Prairie School Goes to the West Coast</i> by Allen Hazard Heritage Ballroom Sammons (p. 46)	Seminar: <i>Why William Morris Today? Art, Craft and the Pursuit of Happiness</i> by Yoshiko Yamamoto Heritage Ballroom Sammons (p. 46)	Conference Shows: Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 76) Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 78) Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80) Silent Auction: Item Pickup 11:00am - 2:00pm 8th floor atrium, Vanderbilt Wing (p. 12) Demonstrations: Taft Room, Vanderbilt Wing (p. 24)			
Breakfast with the Director 7:15am - 8:15am President's Lounge Sammons Wing Continental Breakfast		Small Group Discussions: 12:30 - 1:30pm Please see p. 32 for a complete list of discussion group topics.			

ORIGINALS!



CLARK HOUSE
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Preservation Society House Tour

1:00 - 5:00pm (last bus leaves at 3:30)
Sammons Wing Entrance (p. 20)

Walking Tour: Biltmore Industries

1:00 - 2:00pm
Please see p. 16 for more information about the
Biltmore Industries tour.

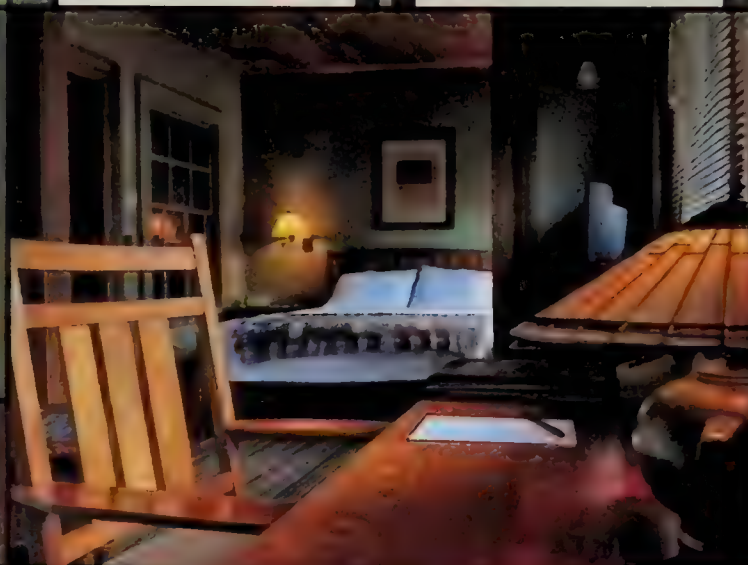
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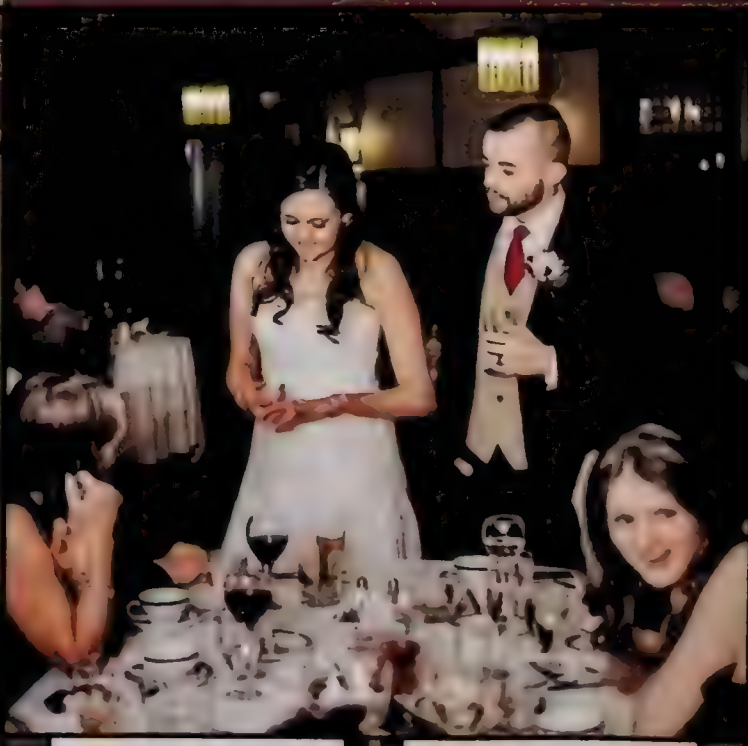


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Sunday Seminars:
Heritage Ballroom
9:00am

The Prairie School Goes to the West Coast by Allen Hazard

See Allen in his Sunday afternoon
Small Group Discussion session
(p. 32 for locations and times)

Allen Anthony Hazard is a native of San Diego, California; he has earned a B.A. in History and a Master's degree in Kinesiology, both from San Diego State University and is a newly awarded Professor Emeritus of the Southwestern Community College District.

Allen has developed historic walking tours and home tours for the "Save Our Heritage Organisation" (known as SOHO) San Diego's historic preservation organization, he also serves on the SOHO Board. As an architectural historian, he has written many historic designation reports and has lectured extensively on the Arts and Crafts movement.

He last spoke at the National Arts and Crafts Conference in 2019 when he lectured on San Diego's premier architect, Irving Gill. Allen and his wife Janet have been very active in Mission Hills, San Diego; forming Mission Hills Heritage and a historic district that appeared in *American Bungalow* and *Style 1900*. Together they wrote *Images of America, Mission Hills*, published by Arcadia Publishing. They live in a historically designated 1920 California Craftsman bungalow in Mission Hills.



Heritage Ballroom
10:00am

Why William Morris Today? Art, Craft and the Pursuit of Happiness

by Yoshiko Yamamoto
of the Arts and Crafts Press

Yoshiko Yamamoto is the founder and the proprietor of the Arts & Crafts Press. Born and raised in Tokyo, Yoshiko's love of printmaking began early. As a teenager, her favorite pastime was to wander through the old dusty bookshops and print shops, collecting the traditional Japanese woodblock prints. After graduating from UC Berkeley in history and music and while working as freelance writer, she and her husband, Bruce Smith, founded the Arts & Crafts Press in 1996.

As a blockprint and watercolor artist, Yoshiko has created numerous landscape and botanical prints and over 250 letterpress greeting cards. Her commissions include the projects for Disney Grand Californian Hotel, the Gamble House National Historic Register, and Patagonia Books, to name a few.

When Yoshiko is not in the studio making prints, she's often found in her garden, digging, planting, and feeding the wild birds that frequent her garden. Now she is spending more time in Kamakura, Japan.



ONCE UPON A TIME IN... REDUX

The Arts & Crafts Revival

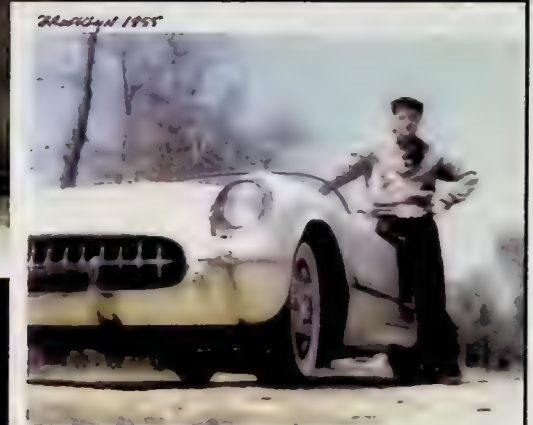
Judith Budwig
Jeffrey Preston

"It has become
the most
talked about book
of the Arts & Crafts movement.
Engaging, fascinating,
insightful and controversial."

- Bruce Johnson



392 pages
734 photographs



SUNDAY NOTES, IDEAS, QUESTIONS...

Take notes during the seminars or discussion groups or write down your thoughts for the day...

Filmmaker and Storyteller *(Continued from p. 40)*



and the task of weaving in the story of America's best known architect," says Levine. "I needed to balance my methodical producing mind set with my artistic side. The story began to take shape as I spent time on the site and

observed and interviewed the talented and devoted restoration team. I really wanted to find a way to infuse a sense of Wright himself into the story so I was especially thrilled when Brad Pitt agreed to narrate specific quotes reflecting Wright's creative approach. I think his readings give the film an authenticity that wouldn't otherwise exist."

While the addition of Pitt may turn a few heads, Levine ultimately hopes audience members come away from the film not only appreciating the beauty of the Unity Temple, but truly understand the philosophy behind the architectural legend.

"I hoped to convey a window into Wright's mind, beyond the often repeated autobiographical mainstream material,. It was important to capture both the tremendous task and details of the restoration itself as well as the spirit, diversity and commitment of the congregation who continue to bring the building to life."

Lauren will introduce the film in the Sammons wing Heritage Ballroom with a 20-30 minute presentation before the film begins.

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New Exhibitor • Arts & Crafts Conference 2023

Educational Displays

Like last year, the display cases have been moved to the 8th floor Vanderbilt Wing to provide better security for their contents, to improve their visibility, and to reduce congestion around them and in the Great Hall. Please take advantage of this unique, one-time educational opportunity before you leave.

"The Women of Weller Pottery"

Sponsored by the American Art Pottery Association.

One of the many art pottery firms in Ohio to fully embrace the Arts & Crafts aesthetic was Weller Pottery. Created by and named for Samuel Augustus Weller, this Zanesville favorite gave rise to a range of colorful and detailed works throughout its 70 years of business and heightened the careers of Jacques Sicard and Frederick Hurten Rhead

Louwelsa, Dickensware, Eocean, the Jap Birdimal, Floretta, Woodcraft, Weller Faience, and the other lines of Weller Pottery have become beloved additions to collections around the country, as stories about their designers are also spread throughout the art collecting community. While Rhead and Sicard were among the most high profile of the designers, the stories of the other designers that worked at Weller are not as well known.

While Weller has occasionally been featured during the conference, this year marks a first for displaying the works of the few women designers of Weller Pottery.

Sponsored by the American Art Pottery Association, "The Women of Weller Pottery" will include works decorated by women artists including but not limited to Dorothy England Laughead, Mae and Sarah Timberlake, Elizabeth Blake and Hester Pillsbury.

Contributors to the display will be Jean and Mark Oberkirsch, Linda Carrigan, Barbara Gerr Antiques and Mark and Marie Latta.

A group discussion entitled "The Women of Weller" lead by Linda Carrigan and Jean Oberkirsch will take place on Saturday of the Conference from 4:30 to 5:30pm.

"The Evolution of Roycroft: Past to Present"

Curated by Thomas Pafk and Tami Fuller of the Roycroft At Large Association

You think you know Roycroft? The Roycroft tradition is a known standard for Arts and Crafts excellence, and established examples of work in the Roycroft tradition abound. From works in copper to leather to wood, its aesthetic is easily recognizable. Evolving side by side with this established oeuvre is a wealth of work by Roycroft artists and masters that are exciting and compelling, if unorthodox when compared to more accepted examples of early Roycroft work.

Early "artisans" of the Roycroft were not, as is generally assumed, free artists. Many of them were employees. There were artists, some of them world class, ultimately employed by the Roycroft, tasked

(continued on p. 75)



A sculpture of the Roycroft Renaissance mark, the trademark of the Roycrofters-At-Large Association.

A New Day for The Stickley Museum at Craftsman Farms

by Vonda Givens

Executive Director, The Stickley Museum at Craftsman Farms



A new day dawns as the sun peers over the log house at Craftsman Farms. Photo credit: Vonda Givens.

In 2022, work started in the early morning at Craftsman Farms as construction on the Annex and Log House kitchen commenced last June. Our project to rebuild the Annex—badly damaged by Tropical Storm Isaias in August 2020—and restore the Log House Kitchen (projects generously funded by the Township of Parsippany-Troy Hills and the Preserve NJ Historic Preservation Fund of the NJ Historic Trust) called for rising early, as a staff member was needed on-site by 7:00 a.m. to admit the construction crew.

On these mornings, the walk to the Log House was often rewarded with a glorious view of the sunrise over Craftsman Farms. Those views have been a reminder of the care Gustav Stickley took in planning the property. The front porch of the Log House (and also the North and South Cottages) faces east, giving

early risers on the farm ample morning sunlight, along with Craftsman Farms' most extraordinary views overlooking the rose garden, the pasture, and Watnong Mountain beyond.

As we have watched progress on the Annex, these walks also have been a preview of 2023—a new day for the museum—when we re-open fully for the first time since the pandemic and then the tropical storm closed our doors in 2020.

Our re-opening will feature the Education Center, a project initiated in 2014 and completed in summer 2020. The Education Center includes the Stickley Museum Library—which will open by appointment in 2023 (watch our website for updates)—and offices, collections storage, and a multi-functional space for meetings and programs in the

(continued on p. 54.)

Our gallery offers vintage woodblock prints by Japanese artists, some Americans, and others working in the Arts & Crafts style.



*"It is no secret that the prints choose whom they love
and there is then no salvation but surrender."
~Frank Lloyd Wright*

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rehabilitated Stickley-era garage at the ground level. We will open the rebuilt Annex, which will become the Annex Visitor Pavilion, the main visitor entrance from the Ruth Cruess Glesmann Memorial Walkway (named for Stickley's granddaughter), and the new home of The Craftsman Shop. The late spring will also bring the opening of the restored Log House kitchen, a highly anticipated project, that will showcase Stickley's large, well-appointed, sunny workspace (our campaign to raise funds to furnish the kitchen and Annex is ongoing. To contribute, ask us about it at the conference or email info@stickleymuseum.org)

With The Craftsman Shop vacating its long-time home in the Log House kitchen, tours will now begin in that newly restored space with an introductory video. This change will set the stage for full interpretation of the Log House's front porch. In

prior years, the porch served as an orientation space for tours. With the Annex and kitchen fulfilling this need, the enclosed porch will be furnished as a period room, with willow seating and other furnishings suitable to the Stickley family's use of this space in the early twentieth century.

Along with a grand re-opening, 2023 will see the return of the museum's most popular activities, including Farms Afield travel excursions, Saturday online design classes with Jonathan Clancy, Crafts-

Mas holiday events, the introduction of custom new items in The Craftsman Shop, the annual Craftsman Gala, and free Member online programs. Watch for a program about our current efforts to restore of the Log House fireplaces.

Of course, with this season of transformative change and bustling activity, one thing in 2023 will remain the same: the museum's commitment to preserving Gustav Stickley's legacy and vision for Craftsman Farms. It is our privilege to honor, protect and share the property and its story with visitors, both on-site and online. Whatever opportunities and obstacles come our way, this commitment will remain constant and unchanging. It's something to count on. You might even say it's as steadfast and satisfying as each morning's sunrise over Craftsman Farms.

The New Education Center (below) and an illustration of the Log House kitchen (above) done by Pete Mars.



The Arts & Crafts Movement book series

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A Symbiotic Partnership

Marrying Commerce to Education at Gustav Stickley's 1903 Arts & Crafts Exhibitions

Bruce A. Austin
Summer 2022



The Splendid Disarray of Beauty

The Boys, the Tile, the Joy of Cathedral Oaks—A Study in Arts and Crafts Community

Richard D. Mohr
Fall/Winter 2022



Elverhoj

The Arts and Crafts Colony at Milton-on-Hudson

William B. Rhoads, Leslie Melvin;
published by Black Dome Press
and distributed by RIT Press
Summer 2022

Coming
Soon

Women, Enterprise, Craft

Chicago's Atlán Ceramic Art Club, 1893-1922

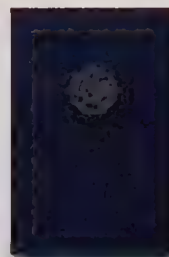
Sharon Darling
2023

Related Titles



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Richard Kegler
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- > Tours
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- invitation to the annual convention

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Our Cover Photograph

The front entrance to the Grove Park Inn has remained largely unchanged throughout the years from its historic origins. One major difference being that cars can no longer park on the driveway.

When the GPI first opened on July 12, 1913, horse-drawn carriages and horseless carriages sat side by side in the driveway.

The back cover shows a birds-eye view of the historic Palm Court, illuminated from a skylight from more than forty feet above providing guests with a quiet retreat and as Seely puts it, "...admits an ocean of sunlight. The effect is a most delightful sun-parlor to be enjoyed on cool days as well as a sitting room for evenings."

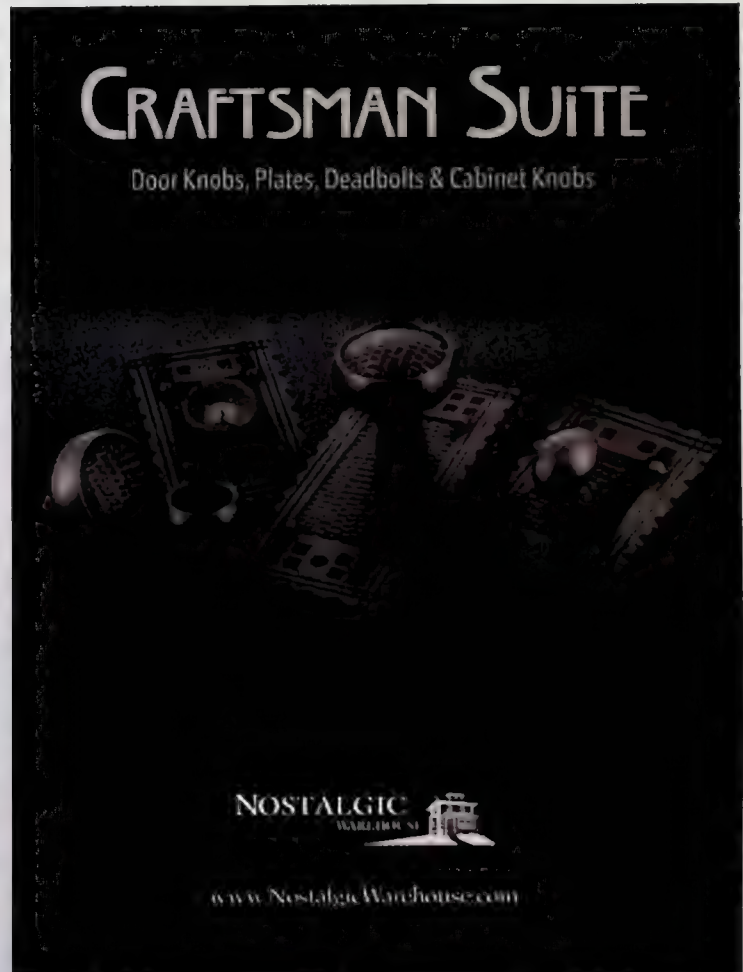
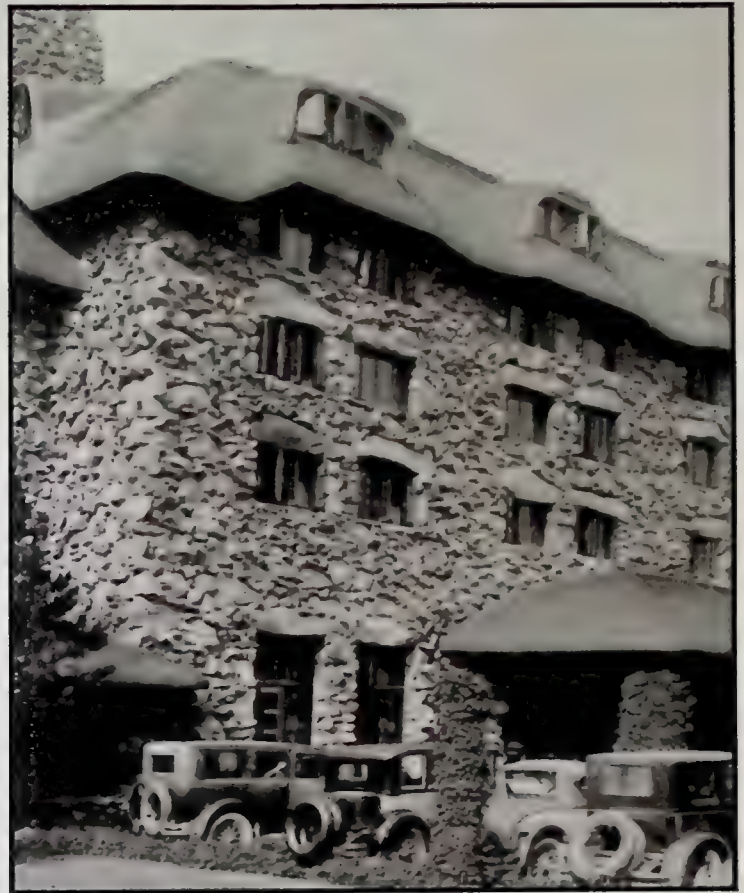
Arts & Crafts Research Fund

(Continued from p. 13)

such as yourself. After years of collecting, we all have items tucked away in our closets, bookcases, and sideboards which we have not displayed for years. If donated to the ACRF, we can not only enable another collector to proudly display it in their homes, but can enable another researcher to provide us with insight into the items we have in our homes.

Bidding starts at the start of the Friday show and ends Saturday evening. Those who are lucky winning bidders may pay for and pick up their winning lot on Sunday afternoon.

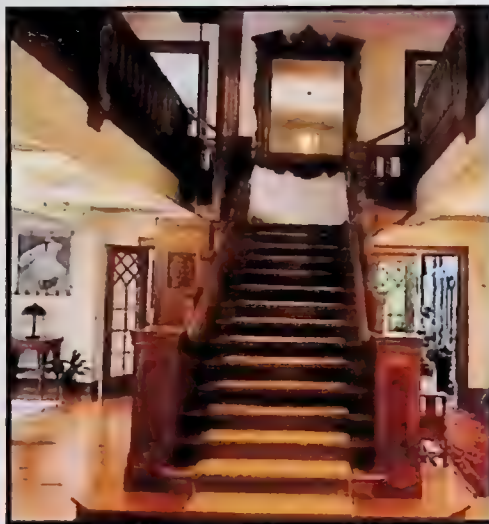
Remember, all the proceeds go to a great cause: you can help fund a student of the Arts and Crafts movement!



Asheville Art Museum Behind the Scenes: Asheville Boomtown Architects

Saturday, February 18th 3:30 - 5:00pm

The Asheville Art Museum (transportation provided)



Richard Sharp Smith

English-born Smith arrived in America in 1882 to New York, where he worked for architect Richard Morris Hunt: known to Asheville as Biltmore House's architect. In 1886, Smith was assigned the role of supervising architect overseeing construction on site. Three years later, he became Vanderbilt's lead architect following the death of his colleague Richard Hunt. While the Biltmore house certainly became Smith's most well-known project, his projects in Asheville through his

The Asheville Art Museum's architectural drawing collection has more than 4,900 drawings and approximately 2,000 other records and ephemera. Vital components of the collection include drawings, sketches, watercolors, and more by Asheville's two most prominent architects: Douglas D. Ellington and Richard Sharp Smith.

Douglas D. Ellington

Born in Clayton, North Carolina, his creative abilities turned into a study of architecture at the Ecole des Beaux Arts in Paris and the Drexel Institute in Philadelphia, which turned into a degree of Bachelor of Science in Architecture in 1912. After a long career in Pittsburgh, 43-year-old Ellington came back to North Carolina and settled in Asheville in the 1920s – a busy and booming time for the Buncombe County seat. Ellington's ability to work with a number of different styles shows with his four major accomplishments in his time in Asheville, including the First Baptist Church, the Asheville City Building, and Asheville High School and the S&W Cafeteria. While his style is known for more Art Deco, the impact of Ellington's visions helped make Asheville a prominent spot for studying architecture.

own firm ranged from the Biltmore Village Post Office to houses in Chestnut Hill and Montford Avenue to the E.W. Grove office on Charlotte Street and the All Souls Church in Biltmore Village. Smith settled down in Asheville to raise a family and remained in Asheville working on houses until his passing in 1924.

The Asheville Art Museum Architectural Records

The Museum is working on a grant-funded project to create a fully organized and documented architectural records collection that will be easily accessible for a variety of purposes, including exhibitions, programs, and research.

Join Museum staff for a Behind the Scenes presentation of works from the architectural drawings Collection and learn more about the ongoing project to keep these important historical documents safe, preserved, and accessible to the public.

Space is limited. Registration is required. Attendees receive a 10 percent discount at the Perspective Cafe, excluding alcohol. Shuttle transportation is provided to and from the Grove Park Inn. Those interested can inquire at the Sammons wing table or register online at ashevilleart.org.

Shuttle Pick up times: 2:00pm, 2:30pm, 3:00pm. Return: 5:00pm and 5:30pm.

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The Asheville Art Museum Collections

In addition to seeing the architectural records, ticket holders can see the complete Asheville Art Museum collections, featuring artists from Western North Carolina and the Appalachia area, artists from Black Mountain College, and fine handmade objects created locally including by Eastern band of Cherokee artists and contemporary crafts from the Penland School of Craft. Here is the collection by the numbers:

- 7,500+ total works
- 750+ paintings. Artists include: George Bireline, Roger Brown, S. Tucker Cooke, Pierre Daura, Joseph Fiore, Ida Kohlmeyer, McKendree Robbins Long, Beverly McIver, Jo Sandman, Roger Shimomura, Tula Telfair, and Eugene Thomason.
- 750+ drawings. Artists include: George Charles Aid, Beverly Buchanan, Minnie Evans, Gustave Falk, Lorrie Goulet, Ray Johnson, Anthony Lord, Elaine Schmitt Urbain, and George Widener.
- 1,450+ prints in a variety of techniques such as etching, lithography, screenprint, monotype, and woodcut. Artists include: Anni Albers, Josef Albers, Thomas Hart Benton, Judy Chicago, Helen Gerardia, Jerome Kaplan, Robert Rauschenberg, Joe Chris Robertson, Donald Sultan, and Ernest Trova.
- 2,250+ photographs by artists such as Hazel Larsen Archer, Bruce Davidson, Jade Doskow, Sally Gall, Walter Iooss, Robert Glenn Ketchum, David Levinthal, Joel Meyerowitz, Barbara Morgan, Benjamin Porter, Mike Smith, Joyce Tenneson, Kent Washburn, Carrie Mae Weems, and Jonathan Williams.
- 175+ sculptures and installations with cross-overs into Cherokee art, craft, and Self-taught art. Artists include: Minnie Adkins, Ruth Asawa, Cristina Córdova, David Ellsworth, Dorothy Gillespie, Lonnie Holley, Robyn Horn, Stoney Lamar, Joe Minter, Randy Shull, and Kenneth Snelson.
- 1,000+ studio and contemporary craft objects including glass, ceramic, fiber, metal, wood, and mixed media. Artists include: Rowena Bradley, Ken Carder, Dale Chihuly, William Waldo Dodge, Jr., Mary Gregory, Karen Karnes, Harvey K. Littleton, Joel Queen, Norm Schulman, Walter B. Stephen, and Billie Ruth Sudduth.

A Towering Project: Restoration of the Roycroft Print Shop

by Amizetta Haj



A visual arts class at the new Castiglia Art Center. Photo courtesy of Amizetta Haj.

Founded by Elbert Hubbard in 1897, the Roycroft Campus, a National Historic Landmark just south of Buffalo, NY, was one of the original centers of the American Arts & Crafts Movement. Since receiving National Landmark status in 1986, the Campus has undergone much preservation and restoration to stabilize, rebuild and revitalize the historic structures and grounds.

One of the largest projects currently underway is the restoration of the historic Print Shop, which was purchased by the Roycroft Campus Corporation (RCC) in 2015 from private ownership for just over one million dollars, and is now slowly being brought back to life. Built in 1901, this 24,000 square foot, L-shaped structure is an English Tudor style boasting a four-story central square tower with a crenellated parapet. The entirety of this building was used for Roycroft printing and bookmaking; the presses were housed in the basement; typesetting, composing and proof reading took place on the main floor; and collating, folding, binding, and mailing were located on the second floor. The third floor of the tower was believed to hold the studio of artist, Dard Hunter; Elbert and Alice Hubbard shared an office on the second floor of the tower.

As of 2023, the RCC will have spent approximately \$750,000 dollars

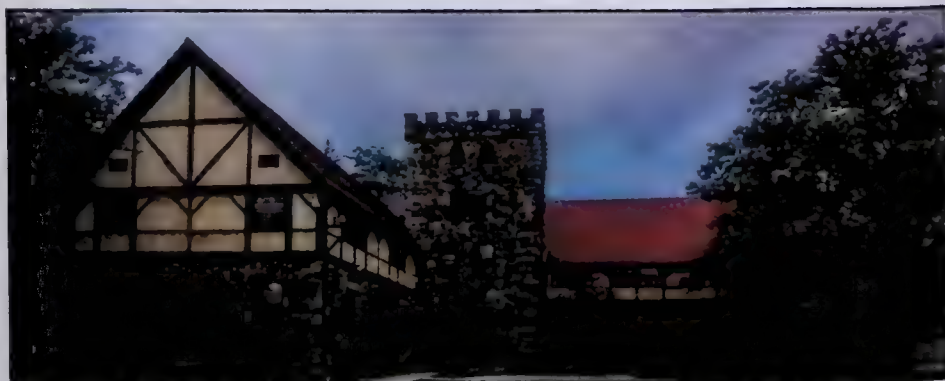
toward the repair of key elements of this structure, including repainting of the exterior mortar and stone, a partial roof restoration, and installation of new copper gutters. On the interior, a functional Press Room has been reconstructed utilizing some of the original Roycroft equipment, a formal exhibition space was established to display historic Roycroft artifacts, and several private artist studios have been installed as well. Most recently, the Print Shop became the proud home to the Jerry and Barbara Castiglia Art Center, which provides a venue for the creation of visual arts and offers open studio space for artists to create, exhibit, gather and conduct

classes. The next phase of restoration will take place this Spring; funds from Erie County, NY have been secured to renovate the Print Shop tower, including the installation of a replica skylight!

Over the next few years, the RCC will gear up for a major capital campaign to raise an estimated five million dollars to complete the restoration of the Print Shop. Although it may seem daunting, these enduring words of Elbert Hubbard serve as inspiration: "No one gets very far unless he accomplishes the impossible at least once a day."

If you would like to be part of helping preserve this important part of American history, contact the

Roycroft Campus at (716) 655-0261 or
info@roycroftcampuscorp.com.



The Roycroft Print Shop located on the Roycroft Campus. Photo courtesy of A. Haj.



ROYCROFTERS

AT-LARGE ASSOCIATION

The Roycroft began as a communal business and crafts colony in East Aurora, NY, in 1895. Founded by Elbert Hubbard, it was one of several utopian societies that formed during the Arts & Crafts Movement (1880-1920) in response to the shoddy, mass-produced goods of the Industrial Age. The Roycroft artisans became well known for their high artistic standards in the creation of furniture, pottery, metal-work, and hand-printed, illuminated, and tooled leather books. Roycroft exemplified the principles of quality, beauty, and the worthwhile life, strengthening the connection between "Head, Heart, and Hand."

Inspired by these Roycroft principles, the Roycroft Renaissance was born in the 1970s and a new community of independent artisans was established. The Roycrofters-at-Large Association (RALA), was formed in 1976. Over 45 years later, this non-profit organization is still actively working to keep alive the history and philosophy of Roycroft through its artisan guild, membership opportunities, special events, and festivals.

Please visit the RALA table this weekend in the Books & More exhibit space on the 10th floor. There are different levels of annual membership open to artists and art enthusiasts alike. More information can be found on our website at www.ralaweb.com.

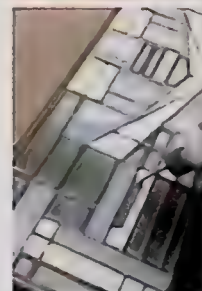


THE ARTISANS

Only artisans whose work exemplifies the following criteria are awarded the use of the RR mark through annual jury by Roycroft Master Artisans:

- High quality hand-craftsmanship
- Excellence in design
- Continuing artistic growth
- Originality of expression
- Professional recognition

After five years, if the work is shown to be exceptional, the jury may elevate the artist to Master Artisan status.



THE GOODIE BOX AT GROVE PARK INN

OVER 20 ROYCROFT RENAISSANCE ARTISANS COLLABORATE AND CONTRIBUTE EVERY YEAR FOR THE RALA GOODIE BOX. THIS YEAR, IT'S WORTH OVER \$7,000 FOR ONE LUCKY WINNER ON SUNDAY FEB. 20TH AT 3PM.

Elbert Hubbard created the original "Goodie Box" in the late 1800s, and the Roycrofters At-Large Associate has continued this tradition for over 45 years. Tickets for sale at the RALA Table on the 10th floor at the GPI conference.

1 TICKET - \$5 | 3 TICKETS - \$10 | YOU DO NOT NEED TO BE PRESENT TO WIN

END TABLE AND FRAME BY BRIAN BRACE | GINKGO HARDWARE BY RON VANOSTRAND | ORIGINAL PAINTING BY JULIE LEIDEL

WWW.RALAWEB.COM

EDUCATING, FOSTERING AND INSPIRING THROUGH THE CONTINUAL EVOLUTION OF THE ARTS & CRAFTS MOVEMENT

The Utopia That Morris Built: The Everlasting Appeal of William Morris

by Kate Nixon



Portrait of William Morris, aged 53 from J. W. Mackail's *"The Life of William Morris in two volumes"*, London, New York and Bombay, 1899.

In the first issue of *The Craftsman*, author Irene Sargeant wrote the following of William Morris:

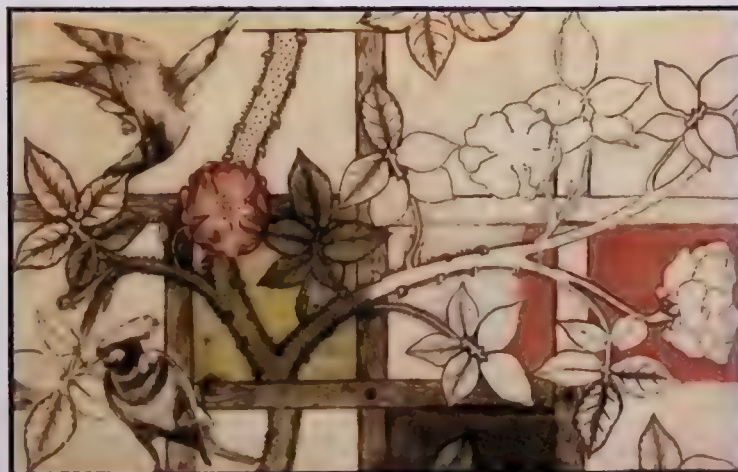
"From his relations with the Pre-Raphaelite Brotherhood and from his own practical genius, Morris evolved a system of household art, which has largely swept away the ugly and commonplace from the middle-class home. He so became an expert in what he himself was pleased to call "the lesser arts of life." He was a handicraftsman, a self-taught artisan, and he disdained no apprenticeship however humble, no labor however protracted, arduous and disfiguring, in order that he might become the practical master of his work. The attainments of his genius, of his careful and intelligent study remain as lasting witnesses to the impetus and direction given to him to the arts and crafts of his time."

Known as an iconic decorator, author and socialist, William Morris not only created works of art and literature referenced and seen everywhere from museums to current design firms to wallpaper providers, but he directly influenced multiple generations of artists in several genres of both fine art and the decorative arts. While the origins of his creative spark can be closely associated with both his exposure to gothic and medieval architecture, an intense love of exploring

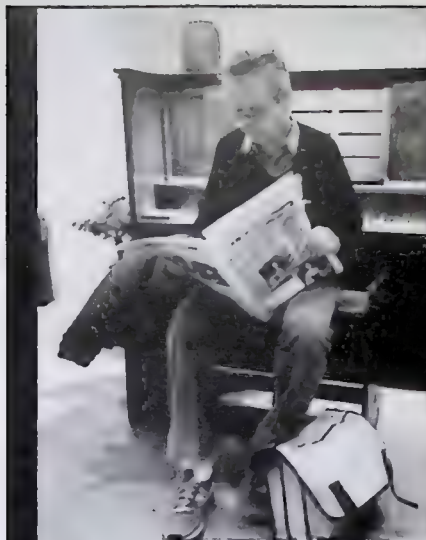
nearby forests, and the meeting of a young contemporary by the name of Edward Burne-Jones at Oxford, William Morris had an affinity for studying Arthurian legend and the Middle Ages, which encouraged him to seek an enlightened life – much like his lifelong friend Burne-Jones.

Wanting a society without rich or poor and an equality of condition for all men, Morris' views on the medieval guild system and socialism held strong while he chose to study under an architect as Morris was a talented decorator. Throughout his career, his wide array of talents expanded to include not only the principles and details of architecture but mural creation, ceiling ornamentation, and embroidery design. Morris and his followers sought to bring back the pride of not only the handcrafted, but creation of the craftsman guild and the idea of everyday objects found in the home making one's life better, giving way to this well known phrase from Morris. "If you have a golden rule to fit everything, this is it: Have nothing in your house that you do not know to be useful or believe to be beautiful."

Morris decided to form his own workshop where he could practice his own philosophy and with that he created a studio that would eventually become Morris & Co., providing tapestries and carpets, later expanding into stained glass designs, altar-cloths and floor tiles. Morris & Co still exists today, offering wallpaper, paint, fabric and more.



Design for "Trellis" wallpaper by Morris circa 1862.



ONCE UPON A TIME IN... REDUX

The Arts & Crafts Revival

Jeffrey Preston
Judith Budwig

**"It has become
the most
talked about book
of the Arts & Crafts movement.
Engaging, fascinating,
insightful and controversial."**

- Bruce Johnson



392 pages
734 photographs



The Morris influence would also take flight in America, becoming part of the unique American Arts & Crafts style where Craftsman architecture spread quickly and Arts & Crafts guilds would emerge in many US cities. One such guild in Boston, Massachusetts would give way to the first exhibition of contemporary crafts in the Museum of Fine Arts. The Society of Arts & Crafts, Gustav Stickley's magazine *The Craftsman*, Elbert Hubbard and the Roycroft name bolstered the popularity of the Arts & Crafts Movement into a way of life for those in the early 20th Century. Meanwhile, in the later years of his life, William Morris would venture into the world of Gothic Revival printing with the Kelmscott Press, once again exploring his fascination with the medieval influence.

A new resurgence of Morris' designs and philosophies returned in the 1970s and with the creation of the William Morris Society, it was ensured that Morris' writings and philosophies would continue to be studied.

Today, the designs of William Morris can be found in modern day homes as the wallhangings of Morris & Co in current day are advertised in popular design publications from *Homes & Gardens* to *Architectural Digest*, a response to the come back of na-

ture-inspired motifs and colorful landscapes. Even the fashion company H&M brought Morris designs to the runway in a divisive idea among Arts & Crafts enthusiasts, printing several designs from his archive on blouses and dresses in 2018 to take advantage of the popular floral and romantic design as well as bringing attention to the British heritage of those designs. More recently, Morris & Co paired with the Emery Walker House in early 2023 to provide wallpaper and embroidery patterns as an ode to the close relationships between the Morris and Walker families.

Ultimately, the William Morris philosophy flourished in the Arts & Crafts Revival era with enthusiasts from the 1970s leading the charge. One such artist comes to the Grove Park Inn to offer her take on the relevancy of the William Morris influence during her time spent in Berkeley, CA to Washington State to Kamakura, Japan. Yoshiko Yamamoto from the Arts & Crafts Press will present her findings in "Why William Morris Today? Art, Craft, and the Pursuit of Happiness for the 21st Century" Sunday, Sept. 19th at 10am.

Those interested can also find Yoshiko in her Arts & Crafts Press booth where prints of Kelmscott Press and others will be available for purchase.

Furniture Capital: The Rise -- and Decline -- of Grand Rapids' Furniture Powerhouse

by Kate Nixon

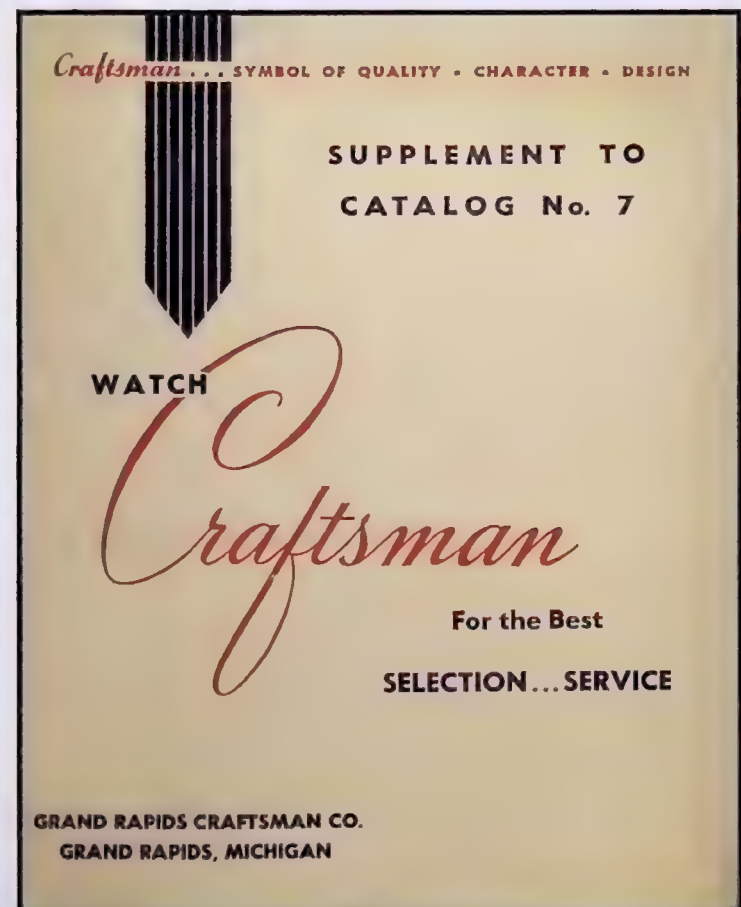
The origins of its future furniture legacy of Grand Rapids, Michigan came from the bountiful nature of the land. Grand Rapids was perfectly situated for a future manufacturing hub: nearby plaster mines and flour mills not only saw sustainable growth, but were able to turn a surplus for export thanks to the generosity of nearby farms for their resources.

The work ethic of the largely German and Dutch immigrant population meant a steady and dependable workforce. The hardwood forests provided raw materials and the nearby river provided a usable form of transport – as did the established railroad system built in 1857. Grand Rapids may have started with milling services (DeGraaf and Vrieling & Co), but through offering planning, sawing, and turning services, offices all over Grand Rapids were becoming populated with office furniture.

The nature and resources rich lands of Grand Rapids were truly morphing into a furniture capitol, considering that within a 100 year span, Grand Rapids hosted at least 600 manufacturers. Select companies like the John Widdicombe Furniture Company were able to make the most out of lumber yard in their back yard.

Grand Rapids was additionally progressing with its furniture industry at the same time an ethical conversation was happening about pivoting from the Victorian Aesthetic in favor of one that ranked high morally. Enter the American Arts and Crafts Movement. Well made and solid furniture gave the impression that the homeowners were responsible homeowners and even elements like wood type or color became a topic up for debate. People were becoming passionate about what they put in their homes and that passion led to customers purchasing their chair or drawers of choice. Given that furniture manufacturers were wildly being created at a rapid pace in Grand Rapids, Grand Rapids was ready to accept the title of Furniture City as it was primed to ship out more office furniture and home furniture more than any other city before.

However, the appointed furniture city had some tough times ahead. As Grand Rapids furniture



Trade Catalog, Grand Rapids Craftsman Company, Supplement to Catalog No. 7. Photo courtesy of the Grand Rapids Public Museum.

manufacturers started to come up with their own styles, the popularity of those works spurred a number of copycats with marketing know-how to ride the coattails of their Grand Rapids counterparts. Additionally, their fast utilization of the nearby natural resources led to a decline in available hardwoods. Luckily, David Wolcott Kendall, a designer from Phoenix Furniture Company, was able to develop an "Antique Oak" wood stain in combination with oak, which was still in good supply. The effect created a lighter and more golden

hue to the wood and prompted Kendall to play around with formulas to devise a workable and dependable wood stain. Meanwhile companies like the John Widcomb Company gaining praise over winning a prize at the Paris Exposition of 1900 for its Empore Mahogany Revival bedroom suite, were also attempting to catch up on orders not yet fulfilled. Other companies were choosing to continue with expensive fabrics, woods and other imports and creating small batches of furniture that could be customized and charged a high cost.

As the Arts & Crafts movement strove to put power and pride back in the hands of artisans, so did most of Grand Rapids' furniture manufacturers, realizing how they had to needed to rethink how they could differentiate themselves and saw the Arts and Crafts style as a needed guide. Manufacturers would visit other Arts and Crafts cities to learn about be inspired. Albert Stickley, in fact, set up resources in London so there was a direct line from London to Grand Rapids. Charles Limbert traveled to the Netherlands to study Dutch design and motifs. Even the Michigan Chair Company made furniture with Mission, Prairie, Glasgow Art Nouveau, and other styles to keep fresh products.

The Stickley Brother's Quaint Arts and Crafts line came into being since to a scottish designer was brought to Grand Rapids; in fact a number of overseas designers were recruited. New York metalworker Forrest Emerson Mann came to Grand Rapids in 1903 to teach and ended up founding the Grand Rapids Arts and Crafts Society.

While the Arts and Crafts movement left a large impression on the town of Grand Rapids, rising interest in modern styles and a need for the more af-

fordable furniture following the end of World War II did not inspire good things for Grand Rapids.

Today only a few furniture companies are still strong in Grand Rapids: among them Steelcase, American Seating Company and the Irwin Seating company.

Stickley Brothers Co. Timeline

1891: *Albert and John George found Stickley Brothers Furniture Co. in Grand Rapids.*

1897 – 1902: *Company opens factory and wareroom in London, England, to supply the European market.*

1917 – 1918: *Factory is converted to war-time production during WWI.*

1954: *Company closes; Carl Forslund Co. continues to produce some Stickley Bros. pieces.*

Gustav and Leopold opened their own company, United Crafts, in 1899. Gustav opened Craftsman Workshops and became one of the leading proponents of the Arts and Crafts Movement in America. John George left Stickley Brothers and Grand Rapids in 1900, and in 1902 co-founded the L. and J.G. Stickley Furniture Co. in New York with brother Leopold. Albert remained the head of the Stickley Brothers Furniture Co. in Grand Rapids until his death in 1928.

This portfolio features fifty-one furniture plates featuring Quaint Furniture. Photo courtesy of the Grand Rapids Public Museum

Want to know more about the Stickley Brothers' time in Grand Rapids or about Grand Rapids history, step back in time with the Grand Rapids Museum.

*Please visit:
<https://www.grpmcollections.org/>*



Six More Arts & Crafts Figures On the West Coast

by Kate Nixon



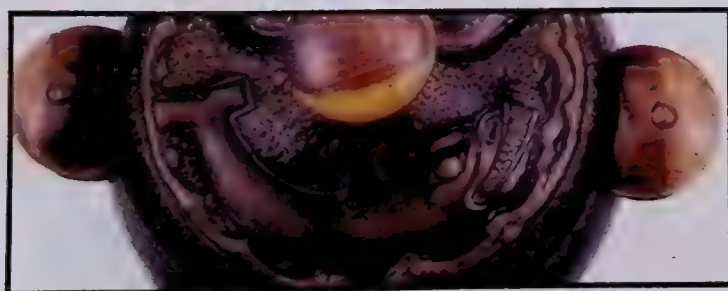
Batchelder art tiles in the wainscoting of the Social Hall, Hollywood YMCA, Los Angeles, California. Photo credit: Downtown Gal, Wikimedia.

While the arrival of the Prairie School on the Pacific Coast inspired scores of Arts and Crafts aesthetics and motifs in the Golden State and beyond, these five people were using their own talents for the betterment of their communities. From Pasadena to Juneau, the Arts and Crafts style had truly arrived.

Ernest Allen Batchelder

Author, The Principles of Design, and Art Tile Artist

One of Pasadena's well-known and celebrated artists, Ernest Batchelder left his mark throughout Pasadena and Southern California as a monumental leader of the Arts and Crafts movement and later revival. From 1902 to 1909, Batchelder served as Director of Art at the Throop Polytechnic Institute while spending the summers teaching at the Handicraft Guild Summer Schools in Minneapolis, MN. After spending time in England, Batchelder placed a kiln in a studio on his property in Pasadena, California and later a factory in Los Angeles. After the firm failed during the Great Depression, he moved to a small shop in Pasadena, creating hand-molded tiles. Batchelder's motto was "No two tiles the same." His tiles would feature vines, flowers, California live Oak trees, viking ships, peacocks and other natural flora and fauna.



Albert Berry

Metalsmith

Metalsmith Albert Berry rose to success in the metalworking field with his unique hammered copper lamps and accessories adorned with carved pieces of fossil or mammoth tusk. His earliest production period was in handcrafted copper wares he sold out of his shop "Alaska Artisans Arts & Crafts Shop" in Juneau, Alaska from 1913-1918 after working as a gold miner and hunter. His exposure to the cultural stories and creative spirit of the Northwest Coast Native American tribes were a source of endless curiosity as he searched for gold and fossilized walrus, mammoth, and mastodon ivory. As he made a name for himself in Boston and finally to Seattle, he went on to receive national recognition for his work influenced by those native American and Alaskan motifs and featured dark hammered copper and often displayed Alaskan landscapes, animals, and flora. These metal works and continued designs sold in his Seattle shop Berry's Arts and Crafts Shop from 1918 onwards until his passing in 1949.

Detail of Albert Berry bowl. Photo: Hammered and Hewn

Julia Hoffman and Florence Knowlton

*Portland Arts and Crafts Society Leader and Metalworker,
Art Metalworker and Jewelry Maker*

A longtime resident of Portland, Julia, through her Boston connections and an active participant with the Boston Society of Arts and Crafts, ended up forming the first Arts and Crafts Society in Portland. In acting as curator for deciding on works emanating from Boston to appear in an exhibit in her adopted home of Portland, Oregon, she arranged for the works of Elizabeth Copeland, Arthur Stone, The Kalo Shop, Karl F. Leinonen among others to be sent to the West coast and she arranged donations from families in Portland that included art pottery, hand-wrought silver and copper work from local artisans Florence Knowlton and John Nelson Wisner. Julia herself was an avid collector of the decorative arts - specifically the genre of Native American artifacts boasting a large collection of handcrafted baskets from local tribes.

Julia additionally brought a metalwork instructor to Portland to teach local classes, despite the lack of funds, equipment, spaces and supplies and hesitation on her colleagues' part to take a risk. Her efforts paid off as Hoffman's choice, Mildred Watkins, became a popular workshop for Portland residents curious about metalwork. By 1907, Julia's efforts and persistence pushed to create the Arts & Crafts Society of Portland and a year later, the First Annual Exhibition of the Arts and Crafts Society highlighted the works of Portland artisans, supported by the very full Arts and Crafts society group, which boasted over 150 members joining in one year. Julia also became an accomplished metalworker in her own right after watching her sister and niece try metalworking. She eventually dove into taking formal training and became a metalworker in her own right. While she never sold her work, her limited inventory has survived more than the work of any other metalworker in Portland.

Florence Knowlton was additionally growing in influence and talent. In the 1907 Arts and Crafts exhibition, her hand crafted silver work, jewelry, and table decor made from a studio of her own were gaining her clients. By the time the 1911 Arts and Crafts exhibition came to town, her silverwork was among the most notable in the entire exhibition. Her work was getting exposure in the local newspaper, which labeled her a leader of the Arts and Crafts Movement in Portland. Her modest studio would grow to become the Florence Knowlton Gift Shop, which became the site of the Arts and Crafts Society of Portland meetings.

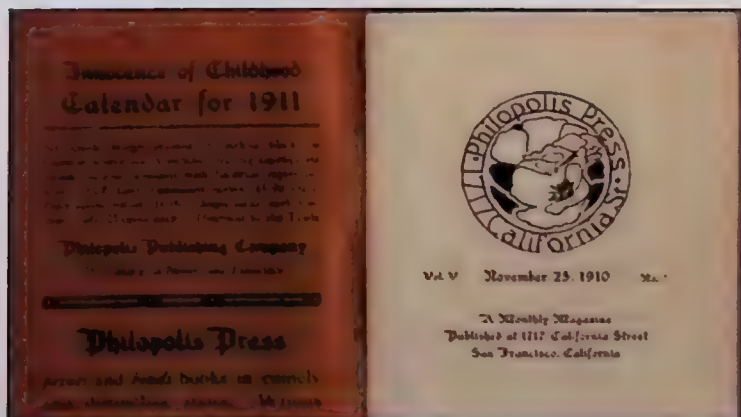
Lucia and Arthur Mathews

*Artists and decorators
Founders of The Furniture Shop and Philopolis Press*

In the city of San Francisco, the California Decorative Style became synonymous with the works of the husband and wife team of Lucia and Arthur Mathews masterfully composed from the late 1890s to the early 1920s. Arthur Mathews, the dean of the Mark Hopkins Institute who made it common for his teachers to train in the french Beaux Arts school in Paris. He painted figures from mythology expressing a connection to the beauty of nature. His fascination with Japanese Woodblock prints gave him a new understanding of the art he had seen in his studies and made a connection to the California Decorative Style. Arthur had a talent for capturing California landscape and lighting and figured out how to imbue that same beauty into his designs.

Arthur's San Francisco-born wife Lucia had been his star student at the Mark Hopkins Institute and while the influence of her husband on her work was there, she developed her own signature to her work that was a smaller painters lens rather than the larger scale. According to Harvey L. Jones in the publication *California Design 1910*, her best works included watercolors and landscape pastels and as the artist of the two when the husband and wife collaborated, Lucia "often took a dominant role." Yet Arthur was one of the most influential craftsman teachers in San Francisco, alongside Bernard Maybeck and Frederick Meyer. The Furniture Shop was soon formed where Arthur served as Master designer and Lucia collaborated on designs, interiors, and color schemes.

Following San Francisco's Great Fire of 1906, Arthur and Lucia created Philopolis Press and with it, *Philopolis* magazine, to track and comment on the artistic rebuilding of the city. Arthur did so on the topic of city planning and issues concerning the art culture of San Francisco.



William Dodge: The Asheville Craftsman

by Bruce E. Johnson

*The following article has been re-published in honor of the
1988 First Annual Conference Catalog in which the article first appeared.*

When World War I had erupted, William Waldo Dodge (1895-1971) was a young architecture student in Washington, DC. Two years later, however, he was crouched in a trench when the Germans exploded a chlorine bomb over him. Dodge survived the poison gas attack, but was shipped to the Oteen Military Hospital outside Asheville to recuperate. For the next year and a half he battled tuberculosis and learned the art of the silversmith as part of his therapy. By 1921, he has been released from the hospital and married Margaret W. Robinson.

Dodge remained in Asheville where he and his wife opened a silversmith shop. Dodge, who in addition to his artistic talents became and remained a successful architect, moved his office and studio to the fashionable Biltmore Forest section of the city a few years later. For the next five decades he was to divide his time between his many projects: residential design, painting, sculpture, and silversmithing.

As well-known silver authority Rosalie Berberian recently observed, "While World War I marked the end of the Arts and Crafts furniture production, silversmiths trained in the Arts and Crafts tradition continued to maintain that style much longer. The twenties were a prosperous time and outstanding silversmiths like William Dodge were kept busy with numerous commissions." Dodge and his small number of assistants produced both presentation pieces for Asheville organizations and bowls, trays and candlesticks for affluent tourists drawn to the mountain resorts and the popular Grove Park Inn.



They and a small number of sales outlets account for the reason why Dodge silver is apt to be found in New York and Florida as it is in North Carolina.

The silver works of William Waldo Dodge exhibits the familiar hand-hammered texture introduced to the American public in 1876 by the Tiffany silversmiths. His early forms remain simple and classic, devoid of distracting embellishments. Later, as Art Deco designs became

popular, his work reflected the change in style, but often retained the hand-hammered surface associated with the Arts and Crafts movement. Bowls, plaques, candlesticks, and cups of the highest quality are characteristic of Dodge's work, while tea sets, of which there are only three that are presently known, are considered extremely rare. Dodge was first called the "Asheville Craftsman" and his earliest Arts and Crafts work is stamped "Asheville Silvercraft." Within a few years, however, his shopmark had been changed to DODGE/HAND WROUGHT.

Just as World War I thrust William Waldo Dodge into silversmithing, World War II took him out of it. In 1943, the last of his assistants was drafted and Dodge reluctantly closed his shop. Through the foresight and generosity of his family, however, Dodge's shop was carefully preserved and has since been moved and reassembled in the Archives and History Museum in Raleigh. There visitors can study examples of his work and can view the tools, patterns, forms, and works in progress of the most important Arts and Crafts silversmith in the Southeast.



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AUGUST 5TH - 11TH, 2023



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in this 3rd annual virtual event at
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The Mystique of Marblehead

by Kate Nixon



Earthenware Marblehead Pottery vase (ca 1915–1920) A gift from Robert A. Ellison Jr. to the Metropolitan Museum of Art. (2017) Photo courtesy of Wikimedia Commons and the Metropolitan Museum of Art.

On June 20th, 2020, an exceptional and rare Marblehead vase sold for more than four times its high estimate at auction, selling for the jaw-dropping price of \$150,000. While the works of George E. Ohr and other ceramic works sold very well during this particular auction, the spotlight that day was an incredibly rare and quite exceptional vase from Arthur Hennessey and Sarah Tutt for Marblehead Pottery; the glazed earthenware vase featuring clearly carved conventionalized flowers and one of only four known examples of this kind sold for \$150,000, smashing the previously held record for work by Marblehead of \$121,000.

A simple search for sold lots of Marblehead Pottery on [liveauctioneers.com](https://www.liveauctioneers.com) shows the first entry seen as a table lamp – with a marked base and a green glass globe – sold for \$5,000: its' high estimate was

\$500. As it turns out, that lot was deaccessioned from a collection from actor Bruce Willis. Another search showed a green-glazed Marblehead vase sold at Bonham's auctions in 2014 – during the sale of Bruce Willis' collection – for \$40,000. This particular vase was designed by Arthur Irwin Hennessey and decorated by Sarah Tutt – the same team behind the winning \$150,000 vase. Another telling sign of the duo is a mark of the initials "HT" stamped on the bottom of a Hennessey and Tutt vase.

From its origins at the turn of the century, the simple and well-designed shapes combined with a nature-themed decor was a good match for the burgeoning Arts and Crafts movement and by 1908, the small company led by manager Arthur E. Baggs was producing almost 200 works per week. The growing company hired a small staff of full time designers – Hennessey and Tutt among them – and by 1915, Marblehead Pottery had grown far past the original vision of providing medical patients with a form of occupational therapy.

As co-authors David Rago and Bruce Johnson explained in *The Official Price Guide to American Arts and Crafts*, the forms and décor of each work was unique and endearing to the public. "The simple forms and soft matte-glazed decorations appealed to an Arts and Crafts-conscious public. While popular designs were often repeated, vases and bowls continued to be hand-thrown and individually decorated by the artist, ensuring their clients that no two items — with the exception of tiles and molded bookends — could ever be identical." Designs were Indian and nautically-themed early on, transitioning into insects, flora, birds, seashells and sailing ships, the latter was placed as part of Marblehead's shopmark.

The element that distinguished the growing company from most of its competitors was the flat abstract patterns of Marblehead works and in 1987, Dr. Martin Eidelberg observed an evolution in patterns. "Typical of the new sparse mode, Walrath and Marblehead shrank the design elements into linear, vertical, or horizontal patterns and vastly increased the negative spaces of the ground. There was only one step left to take, and Baggs took it. He pushed past conventionalization into non-representation design through the use of geometric motifs." Then there was the popular vellum matte glaze, the special glaze developed by Baggs and company brightly showed color, design, and

surface all at once making for a glorious example of quality pottery.

So what makes Marblehead pottery so desirable to collectors today? Those same forms and glazes in works passed down through generations are reminders of the legacy of Baggs, the early designers, and examples of the beauty of form and design in art pottery. "It was really Arthur Baggs talent as a potter, Arthur Hennessey's designs, and Sarah Tutt's skill as a decorator that makes this pottery special. Make no mistake, these pieces were not made by amateurs, patients or otherwise," says Jim Messineo, owner of JMW Gallery in Cambridge, MA. "The fact the Newark Museum purchased one in 1910 and that there are maybe a half dozen other examples out there means there's not enough to go around." Even the undecorated ware produced were considered high quality and high value for what they sell for, which often times is under the \$500 mark.

It made sense then that the well-preserved and exceptional Marblehead vase was the high seller. Not only did the

piece have a reputation for being featured in several publications as a prime example of Marblehead, but the design of the roses featured influenced by the iconic Mackintosh Rose made the work iconic. "That vase is one of the iconic pieces of American Art Pottery," said Messineo. "This example was a beautiful synthesis of deep carving, beautiful form, and good contrast, all important aspects in assessing the best art pottery and supply and demand is what makes for the high price."

Below: Artisans making their works at Marblehead Pottery. Image from the 1905 publication American Homes And Gardens, page 303. Photo courtesy of Wikimedia Commons.



Why Risk It?

**Let the UPS Store
ship your
purchases home.**

**Talk to them in
the Antiques
Show in the back
of the Ballroom.**



Rest In Peace, Nancy and Tom...

Thomas Bird (03/30/1940 – 12/25/2022)

Thomas (Tom) Bird, a Trustee at The Stickley Museum at Craftsman Farms, passed away peacefully in late December of 2022. Barbara Weiskittel, a fellow Trustee, said of Tom: "He enjoyed attending the National Arts and Crafts Conference at the Grove Park Inn for many years with his wife Joan Albin. In fact, on the way to my first time at the Grove Park Inn conference, the first person I met on the bus to the hotel was Tom Bird. His son shared with us and would keep his family updated on all the current activities and news from his passions, including The Stickley Museum at Craftsman Farms."

He was born in Royal Oak, Michigan, educated in Boston and New York, and raised a family in New Jersey. While Tom spent his entire career working in the radio industry, his other passion was Craftsman architecture and furniture. GPI Conference Director Kate Nixon said of Tom: "I remember one conference at the Sammons wing registration desk, talking to him about his career in radio and what he enjoyed about the Craftsman style. It was great to have someone who had that similar background in broadcasting that I did to share a few stories with."

Tom Bird was preceded in death by his first wife Barbara Bird and his second wife Joan Albin. Tom is survived by his twin sons Geoffrey Bird (Johanna Otero), and Jonathan Bird (Sandra Niemann Bird); by two grandchildren Samuel Bird and Estelle Bird; and two step grandchildren Madeline Henry and Lily Henry.



Nancy Hiller (07/02/1959 - 08/29/2022)

Renowned cabinet maker and author Nancy Hiller, most well known for her english style furniture, was a rarity in the woodworking profession, dedicated enough to turn out custom cabinets, tables and kitchens for clients across the country, making a dependable and impressive name for herself as owner of N R Hiller Design.

An early student of Austrian social reformer Rudolf Steiner, Nancy was schooled in London by Steiner and his hands-on methods of education through craft in 1971. Her continued studies included classics in Cambridge and later a trade school named City & Guilds where she studied in carpentry. Her exposure to the writings of John Ruskin and William Morris drew her in to the philosophies of the Arts & Crafts Movement which would show through in her work processes and the creations of NRHillerDesign.

In addition to furniture design, Nancy was additionally admired for her writing. Her writings would appear in Fine Woodworking and Old House Journal as well as her own publications like "Kitchen Think: A Guide to Design and Construction, From Refurbishing to Renovation" "The Hoosier Cabinet in Kitchen History" and "Making Things Work: Tales From a Cabinetmaker's Life." She talked about the true experience of craftsmanship involved pain and difficulty, saying "Go ahead and do what you love. But please make sure you open your eyes before diving in."

Nancy Hiller succumbed to Pancreatic Cancer August 29th, 2022 and leaves behind her husband Mark, her parents and a sister, Madga Marakovits.

American Art Pottery Association Convention Heads to New York



An attendee admiring the art pottery on display during the 2017 AAPA Convention in Philadelphia. (Photo: AAPA.)

It's time to make plans for the AAPA Convention, Show & Sale; the convention is scheduled for April 26th to April 30th in the city of Syracuse, NY and hosted by the Marriott Syracuse Downtown hotel. In an event-filled weekend that includes tours, meet and greets, seminars, and appraisals, the focal point of the weekend will continue to be the Pottery Show & Sale, where pottery dealers from across the country will convene to sell vintage and contemporary pottery to the collectors who love them.

Much like last year's event, the convention weekend is scheduled to kick off on Tuesday with a welcome reception; activities throughout the week will include tours, seminars, auctions for conference attendees and of course, the Pottery Show and Sale.

There will be a Convention-registered member only show on Friday, April 29th from 5:00pm to 6:30 pm. On Saturday, April 30th, the show will be open to the public. The show and sale will feature many of the country's premier dealers selling both vintage and contemporary art pottery. The show will be a gathering place for AAPA members to shop this annual sale. AAPA members will also be given information about self-guided tours of several spots in the host city.

Throughout the year, members of the AAPA can enjoy the world of art pottery with each issue of *The Journal of the American Art Pottery Association*. The AAPA's quarterly publication is filled with gorgeous color photographs of pottery and pottery marks, along with exclusive, in-depth

articles on potters and operations from all over the country, information on collecting, buying, and selling pottery, and reviews of books, auctions, events, and more.

"Anyone who owns even a single piece of art pottery will benefit by being a member of the AAPA and by learning more about art pottery from the fabulous articles and color photographs in each issue of the *Journal*," National Arts and Crafts Conference founder and advisor Bruce Johnson has declared. "Show your support for this volunteer organization by becoming a member this weekend."

Conference Director Kate Nixon says *The Journal* alone is reason enough for giving your support. "Any collector knows that print publications can be hard to come by these days. Not only is *The Journal* still going, but the publication itself is consistently professionally done. The photographs in *The Journal* are simply stunning. Combine that with articles from the experts in the field? Honestly any collector or Art pottery fan should have this magazine for their library or their front table."

AAPA at the National Arts and Crafts Conference

The American Art Pottery Association has for decades been an active participant at the National Arts and Crafts Conference at the Grove Park Inn. Each year volunteers bring from their private collections stunning examples of the best American art pottery for our enjoyment and education. Their display case is always a main attraction before and after the shows and seminars. This year, the display case will focus on The Women Designers of Weller Pottery and a Small Group Discussion on the same topic.

AAPA members Christine Boone and Patti Bourgeois will return for their Friday morning discussion session with art pottery collectors of all experience levels and will give advice for collectors during their session "An Evolution of Beauty: Which Era of American Art Pottery Is Your Favorite?"

Don't forget to catch the opening night seminar in the Heritage Ballroom at 9:00 PM "The Arts & Crafts Movement and Modernism in the Gilded Age" by Ulysses Dietz, who was a speaker for last year's convention in Cincinnati. Dietz will delve into the Gilded-era collections from the Northeastern mansions of Rhode Island with an Arts & Crafts lens.

For more information about American Art Pottery Association and how to sign up to receive the latest issue of *The Journal of the American Art Pottery Association*, please stop by their information table near the 8th floor ticket booth.

Additional information is always available at
www.aapa.info.

Dining at the Grove Park Inn Resort

Advance dining reservations are recommended for dinner, but not for lunch. Continental Breakfast Saturday and Sunday is included in the Weekend Package for those attendees registered for a room at the GPI

Tel. (828) 252-2711

Thursday

Breakfast:

Blue Ridge Dining Room
Morning Table buffet
(\$30.00)
7:00am - 10:30am

Marketplace
(Coffee, pastries, sandwiches)
6:30am - 11:00am

Lunch:

Edison
(Craft Beer & American Cuisine)
11:00am - 3:00pm

Marketplace
(Coffee, sandwiches, salads, soup)
11:00am - 10:00pm

Spa Cafe
(Wraps, Sandwiches & Salads)
11:00am - 6:00pm

Great Hall Bar
(Full bar, appetizers & lighter fare)
11:00am - 11:00pm

Dinner:

Edison
(Craft Beer & American Cuisine)
4:00pm - 10:00pm

President's Lounge
(Small Plates & Appetizers)
4:00pm - 10:00pm

Vue 1913
(American Brasserie)
5:00pm - 10:00pm

Great Hall Bar
(Full bar, appetizers & lighter fare)
11:00am - 11:00pm

Friday

Breakfast:

Blue Ridge Dining Room
Morning Table buffet
(\$30.00)
7:00am - 10:30am

Marketplace
(Coffee, pastries, sandwiches)
6:30am - 11:00am

Lunch:

Edison
(Craft Beer & American Cuisine)
11:00am - 3:00pm

Marketplace
(Coffee, sandwiches, salads, soup)
11:00am - 10:00pm

Spa Cafe
(Wraps, Sandwiches & Salads)
11:00am - 6:00pm

Great Hall Bar
(Full bar, appetizers & lighter fare)
11:00am - 11:00pm

Dinner:

Edison
(Craft Beer & American Cuisine)
4:00pm - 10:00pm

President's Lounge
(Small Plates & Appetizers)
4:00pm - 10:00pm

Vue 1913
(American Brasserie)
5:00pm - 10:00pm

Great Hall Bar
(Full bar, appetizers & lighter fare)
11:00am - 10:00pm

Blue Ridge Dining Room
Seafood Buffet: \$55 + tax
5:00pm - 9:00pm

Dress code for all restaurants is resort casual. No jacket or tie required.

Saturday

Breakfast:

Conference Continental.
Presidents Lounge * *
6:30am - 9:30am

Blue Ridge Dining Room
Morning Table buffet
(\$30.00)
7:00am - 10:30am

Marketplace
(Coffee, pastries, sandwiches)
6:30am - 11:00am

Lunch:

Edison
(Craft Beer & American Cuisine)
11:00am - 3:00pm

Marketplace
(Coffee, sandwiches, salads, soup)
11:00am - 10:00pm

Spa Cafe
(Wraps, Sandwiches & Salads)
11:00am - 6:00pm

Great Hall Bar
(Full bar, appetizers & lighter fare)
11:00am - 10:00pm

Dinner:

Edison
(Craft Beer & American Cuisine)
4:00pm - 11:00pm

President's Lounge
(Small Plates & Appetizers)
4:00pm - 10:00pm

Vue 1913
(American Brasserie)
5:00pm - 10:00pm

Great Hall Bar
(Full bar, appetizers & lighter fare)
11:00am - 10:00pm

Blue Ridge Dining Room
Prime Rib Buffet: \$55 + tax
5:00pm - 9:00pm

*Menus can be seen at
GroveParkInn.com*

Sunday

Breakfast:

Conference Continental.
Presidents Lounge * *
6:30am - 9:30am

Blue Ridge Dining Room
Morning Table buffet
\$30.00
7:00am - 10:30am

Marketplace
(Coffee, pastries, sandwiches)
6:30am - 11:00am

Lunch:

Blue Ridge Dining Room
Champagne Brunch: \$48.00
12:00pm - 2:30pm

Edison
(Craft Beer & American Cuisine)
11:00am - 3:00pm

Marketplace
(Coffee, pastries, sandwiches)
11:00am - 10:00pm

Spa Cafe
(Wraps, Sandwiches & Salads)
11:00am - 6:00pm

Great Hall Bar
(Full bar, appetizers & lighter fare)
11:00am - 11:00pm

Dinner:

Edison
(Craft Beer & American Cuisine)
4:00pm - 11:00pm

President's Lounge
(Small Plates & Appetizers)
4:00pm - 10:00pm

Vue 1913
(American Brasserie)
5:00pm - 10:00pm

*Schedule still subject to
minor changes.*

*** * Included GPI
Weekend Package; show
room key; served outside
Heritage Ballroom prior
to seminars.**

Hands-On Workshops

In keeping with the Arts & Crafts philosophy of "Head, Heart and Hand", each year we offer individuals who are planning to arrive early to the National Arts & Crafts Conference the opportunity to take a pre-conference workshop. These workshops are hands-on and are designed to give you the chance to make something for you or your home.

Our Pre-Conference Workshops required advance registration in order for instructors to prepare special materials for each student. Inquiries for late cancellations should be made at the Arts & Crafts Registration Desk. Please dress appropriately and arrive five minutes early. Hotel map is on page 88.

Arts & Crafts Printmaking with Laura Wilder

Laurel F/G (Sammons Wing)
Part 1: Thursday 2:00pm - 5:00pm
Part 2: Friday 8:00am - 11:00am

Small Art Metal Project with Ron VanOstrand

Dogwood Room (Sammons Wing)
Friday 8:00am - 11:00am

Coppersmithing: Arts & Crafts Style with Frank Glapa

Wilson Room P (Vanderbilt Wing)
Part 1: Thursday 2:00pm - 5:00pm
Part 2: Friday 8:00am - 11:00am

Arts & Crafts Embroidery with Natalie Richards

Laurel H/J (Sammons Wing)
Part 1: Thursday 2:00pm - 5:00pm
Part 2: Friday 8:00am - 11:00am

"The Evolution of Roycroft"

(Continued from p. 51.)

with producing work in keeping with the standards of the Roycroft model. Working side by side with these masters were employees of Hubbard who became master artists in their own right, producing work that has stood the test of time.

From its namesake rooted in the Royal printmakers of 17c. London, the Roycroft has continued to evolve and build upon its roots in the Arts & Crafts movement to include modern masters producing a wide range of work that defies conventional understanding of what the Roycroft style means, while still firmly rooted in the quality and standards of the mark.

Drawing from the archives of the Elbert Hubbard Roycroft Museum with the assistance of the Aurora Historical Society, various items of historical significance are displayed together with previously unknown examples of work by early Roycroft masters not shown outside of East Aurora together with work by present-day juried Roycroft Master Artisans, showing how the spirit of Roycroft carries on to the present day, constantly re-imagining itself and challenging commonly understood notions of what "Roycroft" means.

The Evolution of Roycroft Display case and others are presented during the National Arts and Crafts Shows paid for partially by the Arts & Crafts Research Fund.

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Show Etiquette

Keep children under control at all times.

No photography without the exhibitor's permission.

Do not open any closed showcases.

Do not sit in any chairs without asking the exhibitors.

Do not bring any drinks or food into a booth.

Do not set any purse, briefcase, backpack, etc. on an exhibitor's furniture.

Do not bring any personal pieces into the show for identification. (They will be taken away.)

Do not pick up any piece for sale without permission.

An exhibitor may be your friend, but their booth is their place of business. Do not take their time away from their clients.

Contemporary Craftsfirms

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 (609) 397-9374
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 ragoarts.com

Rose Valley Museum at Thunderbird Lodge
Ryan Berley
 41 Rose Valley Road
 Rose Valley, PA 19063
 info@rosevalleymuseum.org
 rosevalleymuseum.org

Roycrofters At Large Association
Thomas Pafk
 1054 Olean Road
 East Aurora, NY 14052
 (716) 655-3229
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 ralaweb.com

Southland Log Homes
 7521 Broad River Road
 Irmo, SC 29063
 (803) 781-5100southlandlog-homes.com

The Stickley Museum at Craftsman Farms
Vonda Givens,
Executive Director
 2352 Rt. 10 West
 Morris Plains, NJ 07950
 (973) 540-0311
 info@stickleymuseum.org
 stickleymuseum.org

"Biltmore Industries"

(Continued from p. 16.)

spinning mule, and dye vats used to make the famous Biltmore handwoven homespun cloth. Biltmore Industries had a total of 40 looms, where workers shipped bolts of fine crafted wool fabric as far away as China and Uruguay and also to tourists such as Thomas Edison, Henry Ford, and Helen Keller.

In addition to the Biltmore Industries Museum, Grovewood Village hosts nine resident artists who create jewelry, pottery, sculpture and more – helping to continue the handmade craftsmanship legacy.

Today, Grovewood Village includes the Grovewood Gallery, a nationally recognized gallery comprised of 9,000 square feet of artisan-made jewelry, textiles, pottery, glass and much more, contributed by over 400 artists and craftspeople from across the United States. Grovewood Village also encompasses the Biltmore Industries Homespun Museum (which gives an historical overview of Biltmore Industries), an antique car museum with Roycroft chandeliers, a restaurant, the working artist studios, and a sculpture garden.

Please note: the historic Dye House is not handicap accessible or heated. Warm attire on cold days and comfortable walking shoes are strongly recommended.

The Grovewood Gallery and Biltmore Industries Homespun Museum will be open this week Thursday through Saturday from 10:00am – 5:00pm; and on Sunday from 11:00am – 5:00pm.

Directions: Take the Vanderbilt Wing glass elevator down to the lowest level, then exit through the doors and across the terrace. Take the steps down to the road and across to the flagstone sidewalk. Allow ten minutes time for the walk from the Great Hall.



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Next to the Silent Auction tables on the 8th floor



Stories of celebrities, presidents and famous figures – from Henry Ford to F. Scott Fitzgerald to Barack Obama – who have walked the halls of the Grove Park Inn are documented in this most popular book written about the historic hotel.



A biographical walking and driving guide covering the time Thomas Wolfe, F. Scott Fitzgerald, and Zelda Sayre Fitzgerald spent in Asheville, Hendersonville, Tryon, and Lake Lure during the 1930s and 1940s.



Sure to delight anyone who enjoys historical novels, *An Unexpected Guest* is a murder mystery swirling around famous guests and the Inn's resident ghost, the Pink Lady.

**Find other works by Bruce E. Johnson at
www.brucejohnsonbooks.com**

Tom, Scott & Zelda Following In Their Footsteps



**Thomas Wolfe.
F. Scott Fitzgerald.
Zelda Sayre Fitzgerald.**

Three tragic, iconic figures of the 1930s who roamed the streets of Asheville, Hendersonville, Tryon, and Lake Lure seeking inspiration and characters for their novels and short stories.

Historian Bruce E. Johnson has literally retraced their footsteps, from the divided Wolfe family home and dusty tombstone shop to F. Scott Fitzgerald's scandalous time at the Grove Park Inn and Zelda's heart-breaking confinement at nearby Highland Hospital.

Used as a walking and driving guide – or simply as a book to be enjoyed at home – it will enhance your appreciation for these three legendary authors and the charming North Carolina towns where they lived and worked.

Autographed copies of this and other Bruce Johnson books are available at the Knock On Wood Publications booth next to the Silent Auction on the 8th Floor of Vanderbilt wing.

Books, Magazines & More Show

8th Floor Vanderbilt Wing

Dard Hunter Studios
Dard Hunter III
Karissa Hunter

Entrance to Antiques Show

The Arts & Crafts Press:
Yoshiko Yamamoto

David Rago Auctions
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**Author Book
Signing Table**

Parchment Press
Turn of the Century
Editions
The Gamble House Bookstore

Educational Display Cases
(in alcove)

Old House Journal
Active Interest Media
Patricia Poore
Becky Bernie
Mary Ellen Polson
Brian Coleman

*The Stickley Museum
at Craftsman Farms*

*The Roycroft Inn/
The Roycroft Campus*

*American Art
Pottery Association*
Riley Humler
Linda Carrigan

Arts & Crafts Research Fund
Book Sales and
SILENT AUCTION
(in alcove)

10th Floor Exhibitors

*Stairs and Elevator
to 8th Floor*

Lunch Seating Area

**Roycrofters at
Large Association**

**Southland
Log Homes**

*Door to
Great Hall*

**Groveswood
Gallery**

**Rose Valley Museum
at Thunderbird Lodge**

**Gustav Stickley
House Foundation**

Arts & Crafts Antiques Show

Coleridge
Trading:
Larry &
Sarah Cheek

The UPS Store

Carol Eppel
Bob Gangl

Stickley Copper
Ron Ciarmello
Hammered & Hewn
Bryan Mead

Water Service

Seating Area

Barbara Gerr Antiques
Barbara Gerr
Arnie Small
Mike Hingston

Roger Riley
Antiques:
Roger and Mary
Riley

Silverman Selected
Norman and Julie
Silverman

Ryan Berley
Antiques

Textile Artifacts
Paul Freeman

Jim and Ellen
Tyne Antiques

Dreamlight Arts
& Crafts Gallery:
John Connelly

Robert Kaplan
Collection

Marc's Art
Pottery &
Mission Oak:
Marc Tisdale

George Sorensen
Antiques

David & Sandra Surgan

Pat's Pots:
Patti Bourgeois

Joe & Tina
Tunnell

Emerson & Terri
Manning

ENTRANCE

Grand Ballroom Vanderbilt Wing

Mark Harris

Red Shoe Movers
and More:
Joseph Potter

Jack Papadinis

Karen Redinger

Nancy &
Raymond
Hunt

JustArtPottery.com
Greg and Lana
Myroth

AC Stickley
California Historical Design:
Gus Bostrom
Hoa Nguyen-Bostrom

Seaside
Mission:
Larry
Delehanty

Christine
Boone

Richard
Caggiano

Greg McCreary

Oberkirsch
Designs:
Jean & Mark
Oberkirsch

Kindred Styles
Antiques:
Gene & Jody
Zwiefel

Portobello
Road
Antiques:

Scott Watson
Betsy Rasmussen

Steven
Thomas

Deborah
Basset

Eastwood
Gallery:

Spotted Horse
Collectibles:
Mark & Tina
Richey

Clements
Antiques:
Todd
Clements

Brian Smith

Cameron Quintal

Treadway Gallery:
Don and Drew Treadway

JMW Gallery:
Jim Messineo
Mike Witt

Antique Articles:
Sandie Fowler

Arts & Crafts Period Textiles & Books
Dianne Ayres & Tim Hansen
Andre' & Ann Chaves

Contemporary Craftsirms Show

Door Pottery:
Scott Draves

Information tables

Laura Wilder
Artwork LLC

8th Floor
Vanderbilt
Wing

Friday
1:00 - 6:00pm

Saturday
Noon - 6:00pm

Sunday
11:00 - 4:00pm

Line for show
entry begins on
10th Floor!

Coolidge Room:

Brian Brace Fine Furniture
Ron VanOstrand Metal Studio
Bill Shearrow

FMG Design

Gallenberg
Studio

Daddy Van's
Furniture Polish:
Laura Kalkman

Seven Fingers
Tom Herman

Eisenhower Room:

Calmwater Designs:
Stephanie Young
Anderson Art Metal:
Jebb & Michelle Anderson
Shawn Krueger Fine Art
Tom Bojanowski Art & Design

Paint by Threads:
Natalie Richards

Jewelry by
Rachelle Davis

Odd, Inq.

Clark House
Pottery:
Bill & Pam Clark

Hoover Room:

Archive Edition Textiles:
Paul Freeman
Primi Moaais
Turtle Island Pottery

Keith Rust
Illustration

The Bungalow Craft
Julie Leidel

Tom Reardon
Kathleen Doyle

Eric Olson
Pottery

Ken Tracy
Pottery

Katrich Studios

Persian Carpet:
Doug & Nelda Lay

Karen Hovde
Interior Vision

Hog Hill Pottery:
John & Scottie Post

Fran Moore
Woodcarving

Amy Brandenburg Studio

Taft Room:

Daily Demonstrations
Limbert Wooden Lamps
with David Van Epps (pg. 24)

Cuerda Seca Demonstration
with John Post (pg. 24)

Roosevelt Room:

Small Group
Discussions

Seating Area
Water Service

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DRAWING**

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Christine Schorf-Miller
James Miller

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 www.arts-craftsconference.com

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Supporters:

My deep thanks to all my catalog advertisers for the 2023 Catalog. Your support in these times means the world and helps to make the 36th anniversary publication possible. To year 36 and the continuation of this conference's legacy...

- Kate Nixon

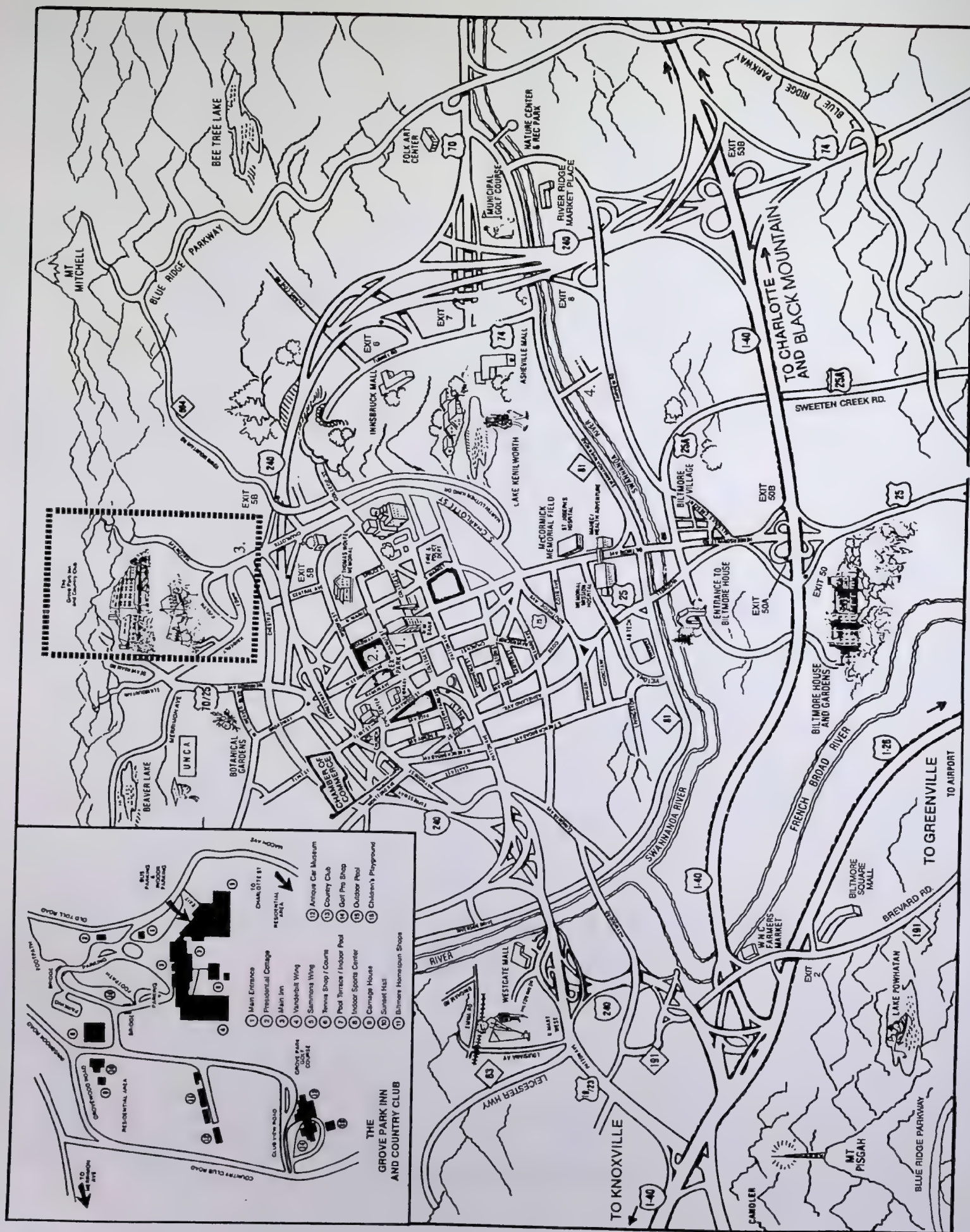
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Make Your Room Reservations today!

The 37th National Arts and Crafts Conference & Shows
February 16 - 18, 2024

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Map of Asheville



Around Asheville:

A Destination for Hops, Houses and History



The agenda for the 36th National Arts and Crafts Conference and Shows is so full of events that it is difficult to find even a few minutes to go exploring Asheville on your own. If, however, you do have the opportunity, here are a few highlights to consider:

The Blue Ridge Parkway - Constructed as part of President Roosevelt's W.P.A. program, this winding, scenic highway runs through the Blue Ridge Mountains, angling past Asheville to the northeast and southwest (see map). You can enter at more than four points around Asheville and can travel in either direction before turning around and returning. Great vistas, tunnels, valleys and mountains for a leisurely drive. If you head north, be sure to stop in the Folk Art Center.

Downtown - Classic century-old brick buildings have been restored into galleries, antiques shops, restaurants, cafes, shops, retail stores, and condominiums. If you're thirsty for a cold pint of beer, check out Archetype Brewing on Broadway, The Chemist Brewing, or nearby Asheville Pizza and Brewing on Merrimon Avenue for the fan of beer and movies.

Thomas Wolfe House - You don't have to have read *Look Homeward, Angel* to appreciate the visitor's center next to Wolfe's childhood home that was the sprawling

boarding house called Dixieland in his novels. Guided walking tours take you back to the 1920s and a fully-restored, downtown home filled with an eclectic collection of furnishings, including some Arts and Crafts.

Art Deco, Anyone? - Just before the stock market crash, Art Deco architect Douglas Ellington designed our downtown City Hall, the First Baptist Church, the S&W Building, a fire station, and the Asheville High School -- all in the Art Deco style, best seen with the aid of a car and a detailed map.

Biltmore Estate - Completed in 1895, this 250-room mansion and 125,000-acre estate was opened to the public in 1930 to help the cash-strapped Vanderbilt family and to boost tourism for Asheville. Now more than one million people a year tour the house, gardens, cafes, shops and winery, all still owned by the family. Museum-quality art and antiques in a French chateau on a bluff overlooking the French Broad River.

Biltmore Village - Constructed by George Vanderbilt around 1900 for his estate workers, this historic Arts and Crafts village (pictured here) is now a popular shopping, walking and dining area.

Biltmore Industries - Built in 1917 on the original G.P.I. grounds, this Arts and Crafts enterprise was founded by the Vanderbilts in Biltmore Village in 1905, but moved here in 1917. The original buildings have been restored and are not to be missed! See page 16 for information and tour times.

Neighborhoods - Asheville continues to be a small city of unique neighborhoods, all with prevalent Arts and Crafts influence. You'll need a street map, but watch for Montford, the Chestnut-Liberty Streets area, Kimberly Avenue-Norwood Park, the Manor Grounds, Kennilworth, Beaver Lake, and West Asheville. If the weather is nice, you can park, walk and take photographs (the neighbors are used to it.)

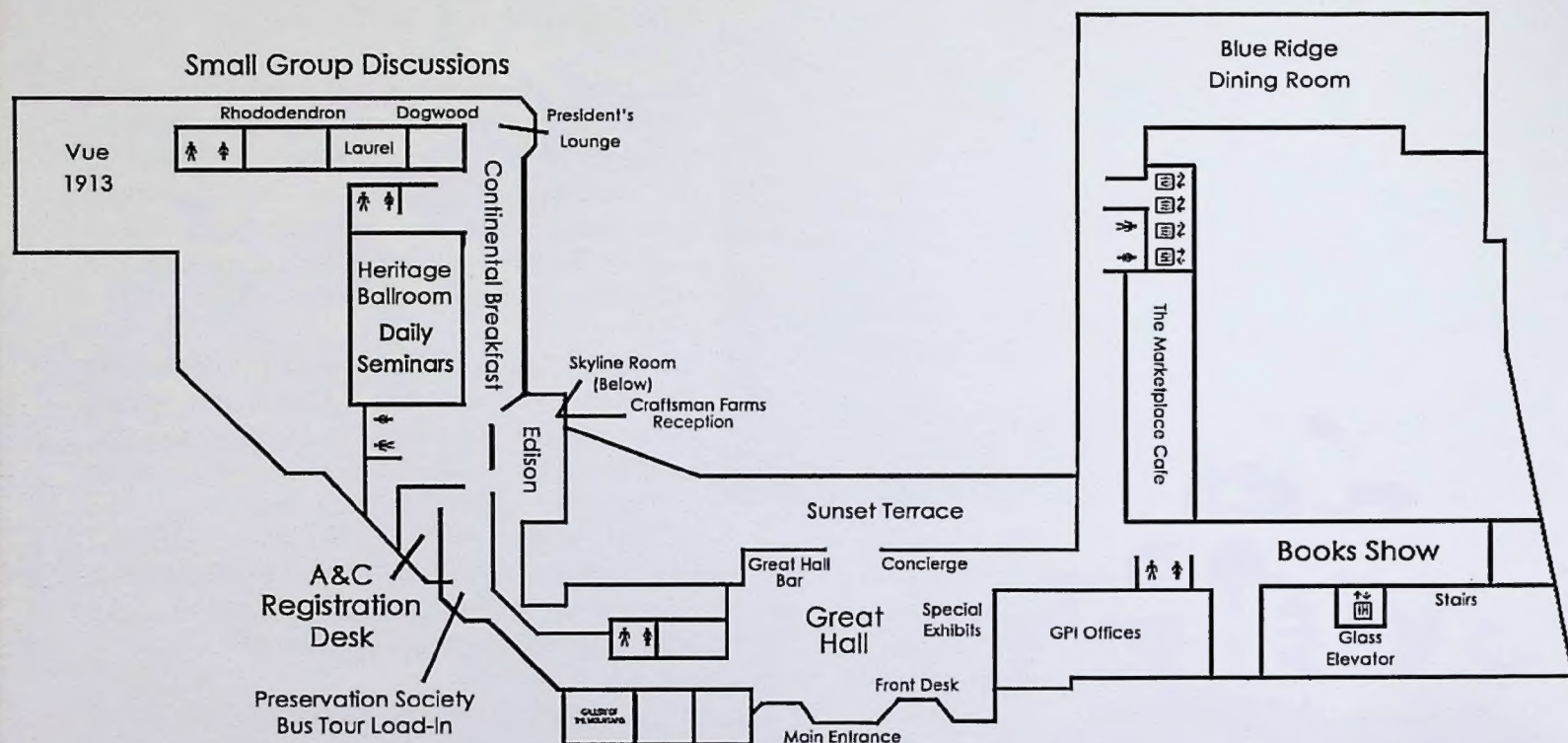
Preservation Society Bus Tour - In case you don't have time on your own. See details on page 30.

- Kate.

Omni Grove Park Inn

Sammons Wing

Vanderbilt Wing



LOBBY LEVEL (10) FLOOR PLAN

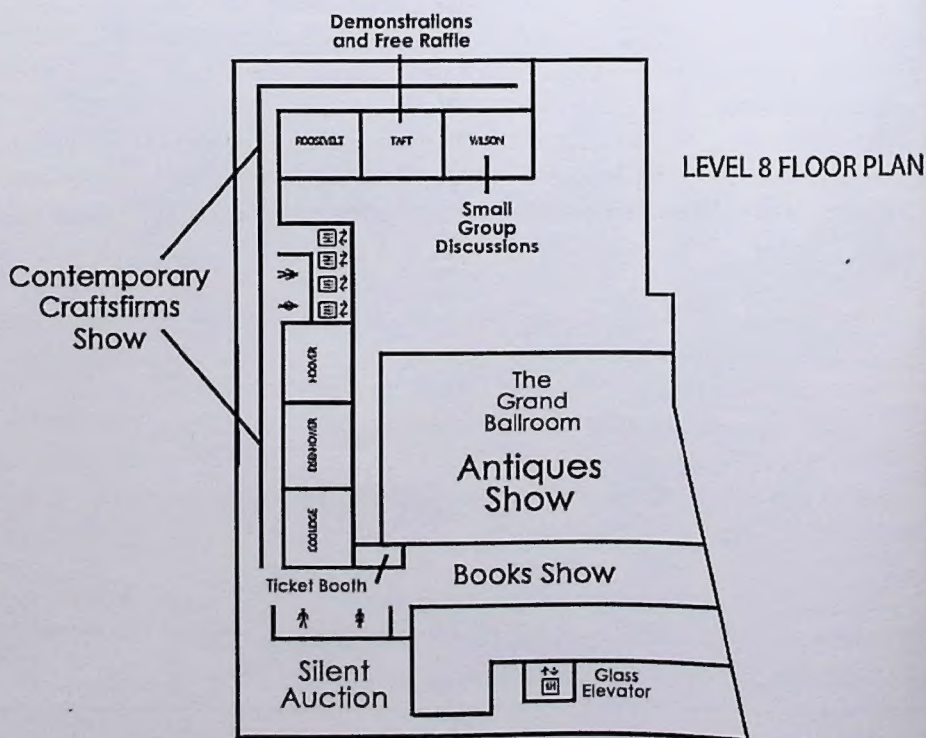
To Grovewood Gallery
And Biltmore Industry
Walking Tours:

Take the Glass Elevator Down to the Lower Level (Elaine's); Exit through the north doors and walk across the Terrace, down the stairs, and across the road to the flagstone path. For more information, see page 16.

The line for the shows will form each day on the Tenth Floor. People at any other entrances will be held back until those on the Tenth Floor have entered the shows.

Show Hours:

Friday	1:00pm - 6:00pm
Saturday	Noon - 6:00pm
Sunday	11:00am - 4:00pm

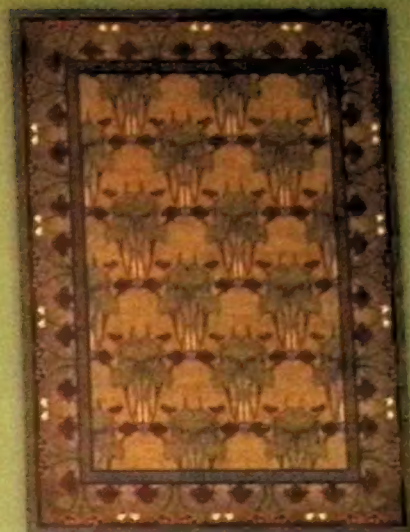


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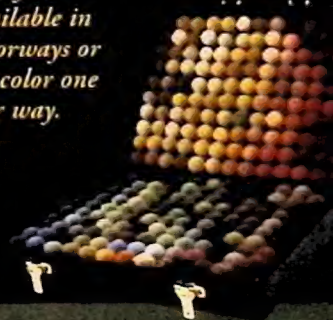
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